TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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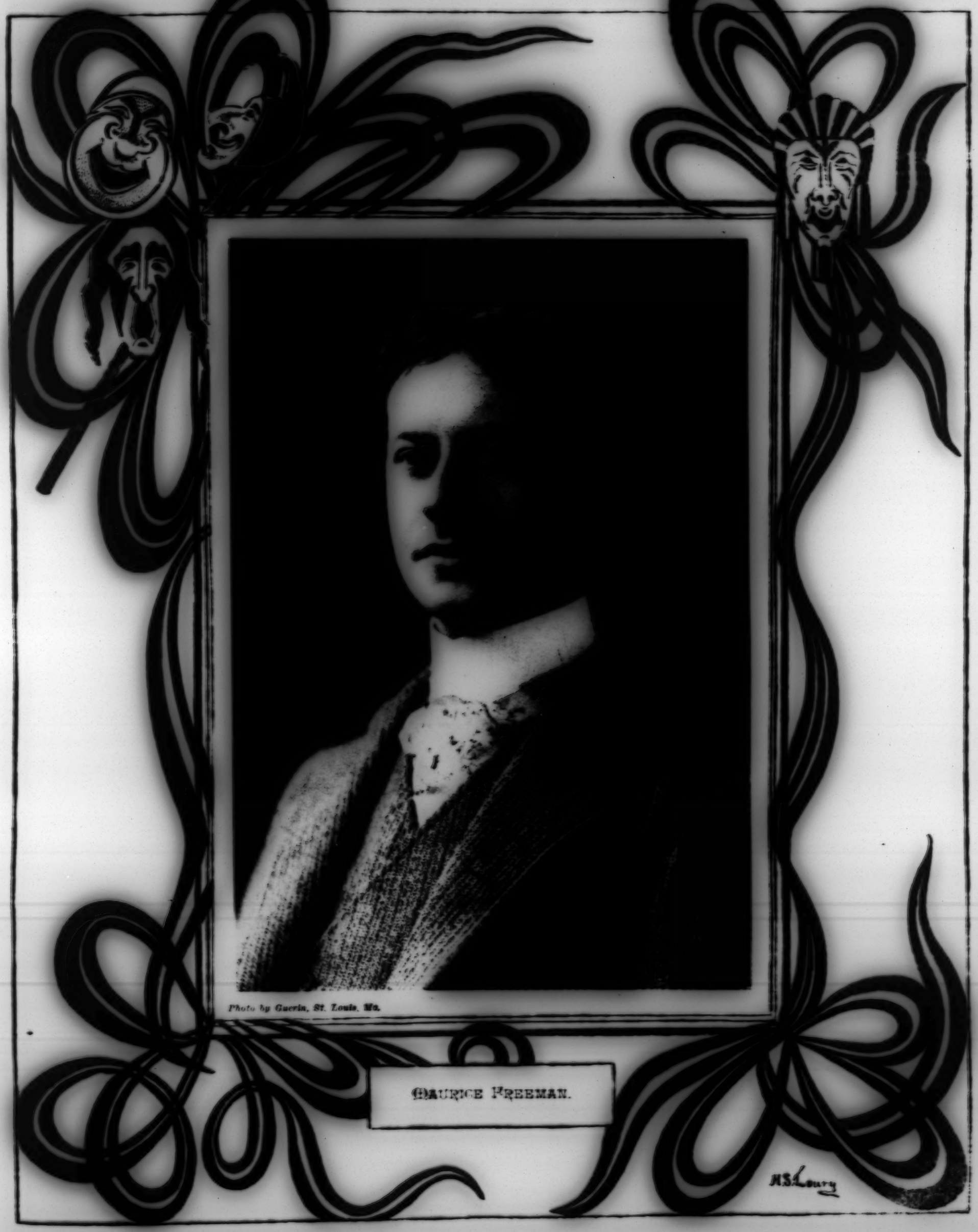

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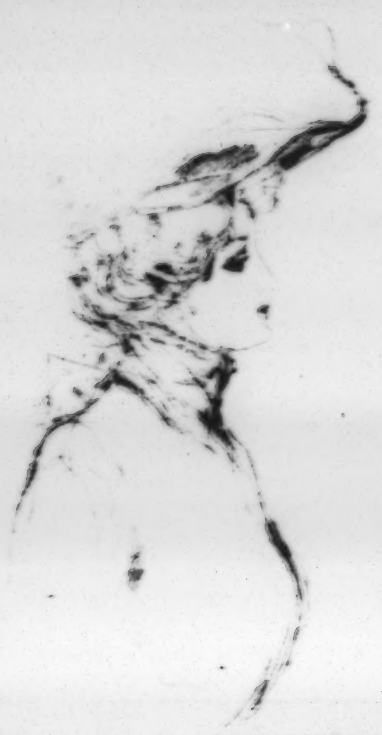
MAURICE FREEMAN.



There is cause for jubilation and general thanksgiving in the fact that the several recent successes produced in New York and made by our own native play-builders are to be credited with heroes and heroines that, whatever may be their shortcomings, we can accept without pondering over the beauty and nobility of their several sins.

From the naughty but not nice complications of the French farces with which we were inundated a season or two ago, from the deadly problem play and the motive play, we evolved gradually to the motiveless English drama with the climax in the middle act and curtain coming down, with nothing doing, and the audience in considerable doubt as to what was going to happen next.

And a great many of our recent English-born heroes of the stage have been such that even if the band was playing the wedding march and everything joyful as a climax, the previous lives of the contracting persons as outlined in the drama would leave serious doubts in the mind of any logical auditor as to the advisability of the match, especially as the English writers rarely mate two of a kind.

They always give a trusting strawberries-and-cream sort of a girl to a regular devil of a fellow or else they endeavor to work up a match between some pathetic huzzy with a spangled past and a man ingenue.

If the stage is simply to amuse and we like amusement that way, in studying continuous phases of immoral manhood and womanhood dressed up in the latest cut of clothes, we can go on viewing this sort of thing from orchestra chairs with every imported success.

But it's a question if in the end a contemplation of these speckled persons in frock coats and stunning gowns will not tangle up the morals a great deal worse than the French farces with their bedsteads in the offing.

And the problem play, if it does nothing else, sends you home to look up things in dictionaries trying to find out what it is all about. But the English playwrights seem to have taken as their motto the undoubtedly true saying that epigrams cover a multitude of skins.

Take two of our recent personages, splendidly drawn by clever actors—Lord Quex and Mrs. Dane. What an extremely unpleasant sort they were when you got them away from the footlights' glare!

Yet we wept with them and laughed with them and, under the influence of good acting, we feel for them—yes, almost feel with them—and we go home thinking what a remarkably tame and commonplace existence the usual mortal lives who tries to do the decent thing and keep out of the newspapers.

And yet we have such good actors to interpret these things that it seems a shame that this morbid, unhealthful strain can't be changed to a tune that has real music in it, music that will dwell pleasantly in the remembrance and make every one happier and better for the seeing.

After all, the old themes are the only ones that can be worked with the right effect. Love, self-sacrifice, renunciation, devotion, courage, bravery, constancy, an old gamut that will never refuse to give out melody if rightly handled.

Lord Quex, who was misnamed "gay," was a precious rascal who seemed to have come by his title by some game of which you could believe him quite capable, but Lord Quex beside the sob-in-the-throat voiced Mrs. Dane was like a lamb.

Yet this much talked of play at the Empire presents her in such settings with such epigrammatic surroundings and artistic curtains that we all begin to bleat about her and feel sorry for her. It is all right to feel sorry; but so many of the deserving sinners get left nowadays.

Certainly the play exploits two of the finest pieces of contrasted acting that New Yorkers have seen in some moons. Charles Richman's performance is a gem of quiet, clean cut work, reminding one at moments of De Belleville's power and dignity in that actor's best renditions. And Margaret Anglin has placed herself like a meteor among the stars by her personation of the hysterical heroine.

Yet the whole thing is more morbid and unhealthful than anything spread before us as a delectable dramatic feast since The Gadfly. Allah, be praised! Let us say that the recent American successes do not make a fetish of Lust with the merely decent people as a background. There are times when it seems as though we New Yorkers are getting ghoul-like and demanding a little horror thrown in with our amusements.

Good acting is always admirable, but there is nothing either inspiring or entertaining in the spectacle of a hysterical, suffering, sinning woman groveling in the centre of the stage at the feet of a stern legal accuser forcing her against her will to confess to her lies. It reminds one of the basement in the Eden Musée, where wax effects are studied to give one a money's worth of horror.

And the Matinee Girl was matineeing! And when you go matineeing you want to [illegible] and sing tra la! And yet all around the orchestra we sat with our handkerchiefs neatly [illegible] enjoying the agony. After all it is not [illegible] a distance from Broadway to the Bowery. You can get all this emotional [illegible] suffering at the ten-cent museums down there. Certainly in Mrs. Dane's De[illegible] the average New Yorker is up against it. We might forgive all but that scene on the rug! We had Sapho prostrate before a gentleman's boots such a short while ago. And Mrs. Dane writhes and moans and whines in her agony at being found out and rounded up in her brazen deception and we mop our eyes and get lumps in our throat about it.

Surely the lesson of Christian charity and love and kindness can be taught in some more potent way than by a situation false to everyone's instinctive idea of ordinary honor.

It is very difficult to wreathe some sins with roses and chief in the list comes that of plain lying, lying for one's self, lying for the sake of deception, lying for the sake of a love that would sacrifice its object.

You can't put a halo around a lie any more than you would put a night cap on a theft. Gillette made falsehood intensely funny in Too Much Johnson—it really got to be quite a joke before the end of the play—but when you endeavor to give it this grand opera tinge of pathos you get a queer result. As some one said recently in an interview—ah! what clever things they say in interviews—"Lying is bad form nowadays."

No, it won't do. Mrs. Dane can't belong. There are some sinners that are real clubby and nice about it (in plays), but she sits glibly inventing falsehoods like a dishonest chambermaid found with a jewel in her apron pocket.

If love means anything it means truth. Emerson or somebody said that several years ago. If we are dealing with imitations it is better to handle them without gloves even in the French farce style, or with a practicable spiral staircase as a *motif*.

Mr. Richman cleverly says: "A woman in love will lie—lie to the man she loves, for the man she loves, and about the man she loves."

This was funny and we all laughed, but it wasn't a bit true. A woman who loves, even sinners of a deeper dye than Mrs. Dane, will let truth blossom like a rose in the mire to help her to a footing in the future.

She will surely, if she is one of the decent sort of sinners—the clubby ones—if she is a woman cad, what is the use to try and fit her with an aureole and give her to our American girls and boys as the real thing?

And in spite of Miss Anglin's impassioned acting, that prostration on the carpet belongs to the old, old school. It is vilely theatrical in a modern play except as a burlesque.

Nineteen women out of twenty, bad, good or indifferent, will wait until a man gets out until they take to the carpet for a writhe. Most women go to bed to cry. There's some kind of inherent femininity that will keep a woman on her feet or in her chair even in the most crucial moments of her life. We only faint on yachts and at poker parties nowadays and even then we always pose our silk stockings becomingly.

In their strivings for the unconventional the English writers are becoming incomprehensible. They are getting to be altogether too Henry-James. They fancy if they can give us torn up human emotion studded sufficiently with epigramatic rhinestones we'll be ashamed to confess that we are too unintellectual to comprehend.

Some of the recent plays remind one of a dinner eaten from the dessert backward, amusing and even interesting, but not satisfying. In writing plays for modern audiences a playwright must do more than hoe up the ground and leave it in a turmoil. He's got to plant seeds so that we can fancy the flowers blooming as the curtain falls.

Take that estimable rascal Lord Quex—a somewhat uninteresting old rake—burnt out rather than reformed. He refuses to accept the proffered kiss of the manicure girl in the garden (they manicure in the open air over there in high society), and we say cheaply: "After all, he's not wholly bad; this is the symptom of true manhood! He's gay, but he's not too gay!"

Later on he develops into a bully and a good deal of everything else that is repugnant, and badgers a trapped girl out of a paper to save himself and the duchess and, in a burst of glorious generosity, he hands it back to her emphasizing his action with an oath, and again we think kindly of him—much as we might weep over a burglar putting back the baby's silver rattle because he remembered that he was once a child. Undoubtedly as audiences we are a bit maudlin.

This glorification of caddism of either sex is a mistake. If we must have sinners let us have the decent brand—or else make them funny. Becky Sharp is an adventuress, but at all events she doesn't ask us to weep with her nor does she slobber on the rug at a man's feet, where women have no place. Men's feet are being featured too much in our recent successes. When we get women chiropodists as well as manicures then time enough for the exploitation of the masculine foot in the drama.

Quex carries off the creamy girl at the end but every one pities her. There's no healthy human sympathy going out to him. You could never feel quite sure that he wouldn't curdle her to death with his epigrams.

Let us give over sniffling for the lady not only with the freckled past, but the speckled present out of which she is endeavoring to construct a spangled future. Let us be particular—yes, even fastidious—in picking out our dramatic sinners. There are lots of them to put in plays and be sorry for. And our American playwrights seem to have found that out. For which let us be grateful.

THE MATINEE GIRL.

CHARLES BARNARD'S NEW PLAY.

Charles Barnard has finished a new play for Jules Murry. It is entitled Mountain Laurel. The scene is laid in Vermont at the time of the blooming of the wild mountain laurel. It is a comedy of rural life and humor and every part is a character part drawn from the author's life-long study of New England people. The play will present an entirely new and amusing scenic effect, and the story is woven around a family lawsuit concerning the possession of a certain bull calf. The leading portrait in the rural gallery will be created by Archie Boyd, and Mr. Boyd will be assisted by a number of competent players of character parts.

The cleansing and preserving properties of myrrh for the teeth have been known since the days of ancient Syria. WRIGHT'S DENTO-MYRH, the new tooth paste (in tubes), has myrrh as a base. Ask any druggist for it.

ACTORS IN THE ARMY.

Recently some player folk gathered to pay their last respects to an actor who had passed away. An American flag on the casket showed that he had been a soldier also. Flowers were the tributes of his friends; the flag the tribute of the entire nation.

There was a time when there were a large number of veterans of the Civil War in the profession, and while they are fast thinning out, the few that are left are much in evidence.

Louis James was a member of the famous Ellsworth Zouaves. A year or two before the war these young fellows drilled until they resembled a machine rather than a body of men, so accurate were their movements. They visited the principal cities of the country giving exhibitions. At the breaking out of the war Colonel Ellsworth recruited a regiment of 1,200 men from the New York Volunteer Fire Department. This regiment was known as the Eleventh New York Volunteers (First Fire Zouaves), and many of the original members became officers.

In May, 1861, the Eighty-fourth New York Volunteers, better known as the Fourteenth, of Brooklyn, a Zouave organization, started for the front, and in its ranks marched Sam Devere. In the Twenty-eighth Massachusetts Infantry Joseph P. Keefe carried a musket in the company commanded by the late Lawrence Barrett. Gus Williams enlisted in the Eighty-fourth Indiana Infantry on Aug. 1, 1862, and was honorably discharged Aug. 1, 1865, at the close of the war. Hi Henry became a soldier in the Sixty-fourth New York Infantry and was later detailed as a mounted bearer of dispatches. The father of Ezra Kendall was an officer in this same regiment and was killed at the battle of Fair Oaks, Va., June 1, 1862.

Buffalo Bill was in the service during the war as a scout. Joseph J. Dowling at the age of thirteen years was a drummer in Company I, Twenty-ninth Iowa Infantry, and John P. Hill was a trooper in Company C of the First Michigan Cavalry. Major John E. Burk, who introduced the "lightning zouave drill" to the stage, served in the Fourth New York Infantry (Scott's Life Guard). Robert J. Cutler was a member of the Ninth New York Infantry (Hawkins' Zouaves). D. H. Harkins, Frank Weston, Charles Sturges, Edward Bull, Joe Gorton, "Bony" Hodges, Hank Goodman, Burt G. Clark and "Pop" Wiggins all have war records.

"JUDGE" HORTON.

DOINGS DOWN SOUTH.

Hennessy Leroyle and his Other People's Money company, who will shortly conclude a successful season in the South, have been meeting with some exciting and novel experiences in that territory. On entering Rome, Ga., some time ago they were greeted by the sight of a negro dangling from a tree near the track and riddled with bullets. He had been lynched the night before and the town was all agog with excitement over the hanging.

At Temple, Tex., when the company appeared at the depot they were startled by the sight of a negro with his head wrapped up in rags. Upon examination by the City Marshal, he was shown to be the possessor of a well-developed case of smallpox, and he was ordered to the pesthouse. To this he objected and made a dash toward the crowd, which scattered in all directions. A shot from the Marshal's revolver brought him to a halt, and he was tied to a telegraph pole pending removal to the pesthouse.

The company felt relieved when the train pulled out and carried them away from what they considered a sure quarantine.

DREW, PER CRANE.

During W. H. Crane's recent engagement at Hartford, Conn., a woman, who evidently had her picture gallery mixed, sent him a photograph of John Drew, with the request that he autograph it. Mr. Crane returned the picture inscribed "John Drew, per W. H. Crane."

REULAH DODGE LOSES HER WAY.

When The Belle of New York was in Butte, Mont., recently, several members of the company took a trip into the famous Parrott mine. The party included Reulah Dodge, who plays the Salvation Army lassie; Mr. and Mrs. E. J. Connelly, Erminie Earle, George Tallman, La Belle Dazie and Business-Manager Fred Zweifel. Wrapped in oil-skins, they descended to the 800 feet level, and, piloted by the chief engineer, investigated the workings of the mine. All of a sudden somebody missed Miss Dodge. Her absence could not be accounted for and it was feared she had met with some accident. Repeated calls brought no response, and searching parties were organized. At last, from an abandoned tunnel there came a cry, and there was Miss Dodge, safe and sound, but much in doubt as to where she was at. She had lingered behind to examine some quartz, and the light she carried went out. She groped about in the dark and at last gave up in despair and waited for help to come. She didn't know that she had had a narrow escape from death until the engineer showed her, twenty-five feet from where she stood, a yawning black pit that was apparently bottomless. Miss Dodge was none the worse for her experience and played as blithely as ever that evening.

CUES.

William Wolff made his Australian debut at Her Majesty's Theatre, Sydney, on Dec. 29 in a new pantomime, Australia; or, The City of Zero. Mr. Wolff's success was complete, although the pantomime was condemned.

Madame Pilar Morin will soon revive on tour the French farce, My Cousin (Ma Cousine), which was tried unsuccessfully at Wallack's Theatre in May, 1899.

The one hundredth performance of Florodora at the Casino will be celebrated this (Tuesday) evening, when souvenirs will be distributed to patrons.

Harry B. Emery, George T. Meech, Will H. Bray, Gustave Neaville, and William Schrant, of A Texas Steer, have become members of the Fraternal Order of Eagles, Allentown, Pa., Aerie 110.

Charles N. Lum and Mae Anderson, of A Stranger in a Strange Land, while sleighing near Virginia City, Nev., were thrown over the side of a mountain. They were driving a spirited horse, which took fright at a sled. Neither Mr. Lum nor Miss Anderson were hurt, owing to their excellent presence of mind. Mr. Lum is an expert horseman and checked the horse before he had gone far.

Senter Payton's serious illness with the grip prevented his opening with the Spooner Stock company at the Park Theatre, Brooklyn. He is still under doctor's care and Robert Ransom has been specially engaged for the parts.

Florodora will continue at the Casino indefinitely.

Craig-y-Nos, Adelina Patti's estate in Wales, will be sold at auction on June 18 unless disposed of before then at private sale.

Trixie Friganza and Dr. Barry, a ship's physician, were married in London on Feb. 8.

John F. Peck, Jr., of Daniel R. Ryan's company, and Clara L. Kitts, non-professional, were married at Gloversville, N. Y., on Jan. 30.

Willard Spenser is writing a new comic opera, Miss Tom White, which will be produced in April at the Chestnut Street, Philadelphia.

Nellie Pierce (Mrs. W. D. Stone) has been ill with nervous prostration in Philadelphia since the death of her sister, Mrs. Harry English, in December. Her physician forbid her to work this season and she hopes to return to her home in Brooklyn in a few days.

The betrothal of Dan Marble, Jr., and Marie Fanchonetti, of the Sisters Fanchonetti, has been announced and the wedding will occur in a few weeks. Both are with A Milk White Flag.

IRENE VANBRUGH

As seen by our Caricaturist as Sophy Fullgarney in The Gay Lord Quex.

IN OTHER CITIES.

MILWAUKEE.

Othello was produced by the Thanhouser co. at the Academy 11 before a full house. In a brief review of the performance ordinary terms of praise would fail to do justice to the production, the players, or the management. The tragedy was suitably cast, gorgeously mounted, and richly costumed, and the entire tone of the performance was dignified, intellectual, and artistic. Eugene Moore as Othello acted with a delicate sense of restraint and moderation, and added another praiseworthy achievement to his list. Frederick Paulding's Iago was considered by many the best portrayal he has offered since his fine performance of Romeo last season. His reading betokened a thorough mental grasp of the character, and every action and gesture was in perfect harmony. Eva Taylor, whose improvement in her art during her engagement here has occasioned both admiration and astonishment, added another brilliant success to her credit as Desdemona. Without the least straining after effect she was the most infinitely graceful, delightfully sincere, and truly magnetic figure in the play, and no one deserves success more than this conscientious, painstaking and gifted actress. Edith Evelyn outdid herself as Emelia, her latter scenes being played with intense emotional strength and conviction. Edgar Baume won his meed of praise as Cassio, his tactful treatment of the inebriated scene winning well deserved applause. Rodorigo was admirably played by Harry Mestayer, and the remaining roles were well handled. A Bachelor's Romance 18-24.

Olga Nethersole's inability to appear with her co. at the Davidson 11 through illness caused universal and sincere sorrow, and the numberless admirers of the distinguished artist were keenly disappointed at her regrettable though enforced absence. The advance sale was enormous, but Manager Brown refunded considerable money at the box-office when the announcement was made that Miss Nethersole could not appear. A large audience assembled, however, on Monday evening, and the keen edge of disappointment was taken off when the spectators realized what an admirable substitute had been secured in Selwin Linden, who gave a most pleasing and artistic interpretation of the title-role, in which she was admirably supported by Miss Nethersole's excellent co. Miss Lynden's highly commendable work was rewarded by several curtain calls, in which G. Harrison Hunter, who played Jean very pleasingly, shared. Fred Thorne repeated his exquisite illustration of Uncle Cesaire, and good impersonations were given by George Wharnock, Royden Erlynne, Florence Striker, and Mattie Howes. The staging and costumes were on the same elaborate scale as last season, and the performance gave unmistakable satisfaction. Alice Nielsen 17-20.

Reaping the Whirlwind drew a packed house at the Bijou 10. The performance was highly creditable, and elicited much applause. The play abounds with exciting incidents, and was interpreted by a co. of talented players. Joseph Greene, apart from a slight stiffness, was most acceptable in the heroic role; Frank E. Jamison was excellent as the villain, Stokes Sullivan offered a delightful piece of light comedy, William D. Stone was warmly applauded for his realistic illustration of the villain's accomplice, Lisle Leigh—an old Milwaukee stock favorite—gave a sympathetic and finished portrayal of the heroine, and good work was also contributed by William G. Warren, Sol Aiken, and Julia Aiken. The scenery and costumes were effective and the performance gave the utmost satisfaction. Siberia 17-23.

At the Alhambra The Katzenjammer Kids opened 10 to a packed house. Lovers of boisterous comedy found the performance entirely to their liking, and as the co. contains a number of clever specialty artists, laughter and applause were plentiful. Edward and Libbie Blondell created beans of fun as the "Kids," and a variety of excellent specialties were given by Henry Bergman, Madge and Morton, Eckert and Beck, The Hennings Trio, Sunderland and Freeda, Little and Pritzkow, Master Leland, Baby Leon, and Wheeler and Vatter. The Eaves in A Hot Old Time 17-23.

Die Wilde Katze was given at the Pabst 10 by the stock co. before a large and well pleased audience. Das Letzte Wort will be performed 13, in which Marguerite Paschke will make her farewell appearance at the Pabst Theatre. Der Geigenmacher von Mittenwald will be the bill 17, on which occasion Julius Donat will receive a benefit.

Marie von Wegern and her co. repeated the German American comic opera, Tante Rommchen in Amerika, at the Davidson 10 to a small house.

Edgar Baume resigned from the Thanhouser co. 10.

CLAUDE L. N. NORRIE.

ST. PAUL.

At the Metropolitan Opera House What Did Tomkins Do was presented by Harry Corson Clarke and a capable co. 7-10, opening to a large and pleased audience. The principal character, Colonel Tomkins, as presented by Mr. Clarke, stands out in bold relief. The actor's make-up, facial expression, voice, and action evidenced a union of the qualities most essential to a competent player. He possesses a strong individuality, and his acting is spontaneous and extremely natural. Mr. Clarke sang some clever songs and his impersonations of Sir Henry Irving, John McCullough, and Frank Mayo were decidedly good. Joseph Galbraith as Blackstone Tomkins handled the part with spirit. Max Stehli in a German character contributed a highly amusing impersonation. Clement St. Martin as the Russian Count was effective. Maude Truax looked the character of Gwendolynne Gwynne, the actress. Harriet Clevenger as Violet Plant, Annie Mathuway as Daisy Plant were satisfactory. Others in the cast were adequate. The Alice Nielsen Opera co. produced The Singing Girl and The Fortune Teller 11-13. The largest representative audience of the season greeted the co. The production is staged beautifully. The principals and large, effective chorus, brilliantly costumed, in ensemble make striking and effective stage pictures. Miss Nielsen as Gretta sang the role of the singing girl in her fresh, sweet voice, and played the part with a dainty abandon that was infectious. She was called before the curtain at the close of each act. Eugene Cowles was excellent as Duke Rudolph, both in voice and acting the rich tones of his magnificent basso being heard to fine advantage. Richie Ling has a sweet tenor voice. He renders the role of Count Otto, the lover, with pleasing effect. Viola Gillette's contralto was heard to advantage in the role of Marie. Joseph Herbert as the Prince, Joseph Cawthorne as the Minister of Police, and John C. Slavin as Stephen are a trio of comedians exceedingly clever, and received merited recognition. The large number of characters in the cast were in excellent hands. The Belle of New York 14-16. Hearts of Oak 17-23.

Frederick Warde did an excellent week's business at the Grand Opera House 3-9. His Richelieu, Hamlet, and Othello were artistic and scholarly portrayals. Fulgora's Stars gave an excellent vaudeville entertainment 10-16 to crowded houses. Mr. and Mrs. Sidman in their interesting sketch of rural life, Back Home, won expressed favor. Edna Collins is a phenomenal whistler; and her specialty took well. Zeb and Zarrow are very clever trick cyclists. Lewis and Ryan did a good turn. Kara the juggler won much applause. The Four Huntings do a pleasing comedy acrobatic sketch. Polk and Kellins are expert banjo players. The kinodrome animated pictures were a feature. A Brass Monkey 17-23.

The St. Paul Choral Club scored a distinct triumph in the oratorio Elijah given at the People's Church 12. The solo parts were admirably rendered by Mrs. Jessica De Wolf, soprano; Mrs. Jane Huntington Yale, contralto; Edward Taylor, tenor; and Guilvin Miles, basso. Professor Fairclough was the organist, and George H. Normington the musical director. The work of the chorus was a delightful surprise. Gossip Gabelle switch 15. Sembrich Opera co. 27.

GEORGE H. COMGRAVE.

BUFFALO.

James O'Neill in a sumptuous revival of Monte Cristo was at the Star Theatre 11-16 and drew large audiences. In the title-role Mr. O'Neill gave his usual finished performance, and he was splendidly supported by a fine co. that included Frederick de Belleville, who played Norther in polished style. W. J. Dyer, who gave a fine character impersonation as Cadrousse, Thulow Bergen as Mercerf, Warren Conlan as Villefort, Selene Johnson as Mercedes, and Annie Wood Lillans as Carconte. The Burgomaster 18-20. J. H. Sothern 21-27.

The fourth entertainment of the Aschenbrodel Society at the Star 10 delighted a good sized audience and consisted of a very artistically rendered concert programme by the Buffalo Trio Club, under the direction of Professor Jaroslaw D. Zielinsky, assisted by Clara E. Clark, monologist, and Frank Kuhn, viola.

The Elks' benefit, mentioned elsewhere, was given at the Teck 10, and was a great success.

The Neill Stock co. at the Teck Theatre produced A Parisian Romance 11-16, and it proved one of the best fitting pieces they have yet essayed. James Neill as Baron Chevrial acquitted himself with credit and to the pleasure of the audiences, and Eminson Howard, Edythe Chapman, Julia Dean, and the others of the co. appeared to excellent advantage. The stage settings and costumes were handsome.

Shenandoah delighted big audiences at the Lyceum 11-13. The stage was crowded with men and horses and cannon in the wonderful battle scene. The co. was excellent, and included Frank Rolleston, who played Colonel Ketchival West finely. Alfred Morse as General Haverhill, orla Turner, who was the ac Colonel Ellingham, Julia Batcholder, Estella Dale, and a number of others. Eight Bells 18-23.

Lampe's Band made a fine impression on a big audience at the Lyceum 10 on the occasion of the Retail Clerks' Association Local No. 212. Josephine Lampe, soprano, Ethel Shaw, reader, F. T. Keller, tenor, J. Weisberg, baritone, and Mattie Eggleston-Keller assisted and were all warmly received.

A very musical audience enjoyed the Fritz Kreisler recital at the Teck 14.

Robert Owen Meech, son of the veteran manager, John H. Meech, has written a play entitled Ellen Gwyn of the King's Players that the Neill co. will produce at the Teck 18-23.

FRANK B. WILCOX.

JERSEY CITY.

Near the Throne, a gorgeous spectacle of the Orient, came to the Academy of Music 11-16, to good business, and it proved to be a delight to the eye and pleasing to the ear. The play has been carefully staged, and a fair co. is employed. One of the many startling features is a duel with a scimitar and a sabre, which is very realistic. The cast includes Lawrence Hanley, W. J. Theriold, Edwin Loring, Joseph Degnan, Sydney Macy, Lionel Hogarth, Anthony Mason, Robert Powell, Edgar van Rensselaer, Edna Tyrell, Kathryn Powell, Carolyn Graves, Frances Drake, and Gertrude Lewis. The Still Alarm 18-23. Shore Acres 25-March 2.

Lost River co. opened at the Bijou Theatre 11-16 to standing room only, and the advance sale was the biggest in the history of this successful theatre. The plot of the play is not only thrilling but probable, and the comedy element is good and plentiful. The members of the co. work hard and conscientiously to bring out the strong points of the play, and they succeed capitally. The scenery and accessories are fine. Mary Sanders, the leading woman, is capital. William Courtleigh is the leading man, and P. Aug. Anderson is the villain. Both are first class. Hans Roberts and Mabel Taliaferro have the comedy, which is done in an artistic manner. Eugenia Thale Lawson played a thankless part with discretion. A quaint character that made a hit was the Ezra of Charles Abbe. Across the Pacific 18-23. Martin's U. T. C. 25.

Manager John W. Holmes and the Lost River co. presented souvenirs to all the women patrons at the Bijou Theatre 14. The souvenir consisted of a song, "Little Mary Ann," composed by Orchestra Leader Louis Dittmar, and dedicated to Manager Holmes.

Lawrence Hanley, leading man of the Near the Throne co., was seized with a hemorrhage after the performance at the Academy of Music 11, and has been confined to bed since. Jersey City Lodge of Elks are looking after Mr. Hanley. It was expected that Mr. Hanley would appear at the matinee 16. Gaston Mervel played the part while Mr. Hanley was absent. Mr. Mervel has signed a three years' contract with David Belasco, to begin in September next.

Near the Throne co. will close here 16 for reorganization, resuming at Chicago March 4 for four weeks.

WALTER C. SMITH.

PORTLAND, ORE.

The Marquam had Way Down East 5-9, and every seat was sold throughout the engagement. While the play was not up to the standard Portlanders expected it would be, judging from what they had heard of it in comparison with other plays of the same kind, it was all right.

The Star Boarder, at Cordray's, 3-9 opened to S. R. O., and filled the parquette only at subsequent performances. The show was dull in interest. The Esmeralda Sisters, Edna and Mabel, dancers, were prettily sweet and happy, and really were the life savers of the show. Sue Belle Mead worked painstakingly. Murray and Mack, in Shooting the Chutes, opened 10 to full house.

Kidnapped at the Metropolitan did fair business 3-9.

Alfred Lough, the English organist, gave a recital at the First Congregational Church 6 before a large gathering of music lovers. The programme was cordially encored.

George L. Baker, manager Baker Opera House, Baker City, Or., has been here arranging attractions for his theatre. He says Baker Citizens are first-class dramatic discriminators.

Bailey Avery, business manager of The Rounders, arrived 9. Mr. Avery was a reporter on the "Oregonian" twelve years ago.

Lovola O'Connor, of "Way Down East co., was formerly a Portlander. She made her dramatic debut here at the old New Market Theatre in the early '80s. It was at an entertainment given by the Portland Hibernian Benevolent Society, in honor of St. Patrick's Day. She spoke "The Green and Gold." Maude Adams was also on the same programme. She recited "Only Three Grains of Corn, Mother." Miss O'Connor scored a great success here as Martha in "Way Down East. Socially, she was kept busy receiving and dining with old acquaintances.

O. J. MITCHELL.

NEW ORLEANS.

Frank Daniels, in The Ameer, appeared at the Tulane Theatre 10-16 and met with a cordial reception. The music of the opera is characteristic of Victor Herbert, and is tuneful and catchy throughout. The mountings are gorgeous, and all the people in the co. of attractive appearance. Rogers Brothers in Central Park 17-23.

At the Crescent Theatre Primrose and Dockstader's Minstrels enjoyed a good week's patronage 10-16. There is some splendid material in the co., and the performance was fairly worth the seeing. Voyage en Suisse 17-26.

At the Grand Opera House the Baldwin Melville Stock co. presented Enet Lynne 10-16 to the usual fine attendance. The work of the entire co. was in keeping with its past brilliant efforts. Maude Odell was a jealous and sympathetic Lady Isabel, and her emotional scenes were given in a realistic and praiseworthy manner. Maurice Freeman did a good piece of work as Archibald Carlyle, and J. M. Scimpolis, as Sir Francis Levison, was smooth and calculating in his villainy. For her effort as Barbara Hare, Lucia Moore deserves mention, and Blanche Seymour and Anna MacGregor were acceptable in their respective parts. Baby Helene and Little Nellie, in infant roles, were very clever and give promise of bright futures. Shall We Forgive Her 17-26.

Excellent and well attended performances continue to be the rule at the French Opera House, where M. Bernel's opera co. holds forth. Aida was presented for the first time this season 8, and won another triumph for the management. M. Jerome, Madame Enlevis, Madame Bouheur, and Messrs. Bauxman and Ferriel were in the cast, and these are a guarantee for a good performance. La Vie de Boheme, that has made a big hit, was repeated matinee 10, to the largest audience of the season. Le Petit Faust 10, Le Trouvere 11, Aida 13, Gaunthee 15, Faust 16.

J. MARSHALL QUINTERO.

DETROIT.

At the Detroit Opera House Louis Mann and Clara Lipman appeared 11-16 in All on Account of Eliza. The comedy is uproariously funny. The principal character, Franz Bochstuhl, is assumed, of course, by Mr. Mann in his unmatable way. He is ably seconded by Miss Lipman as Eliza Carter, the schoolmarm. Highly amusing were the scandal mongers, played by Christine Blessing, Mrs. E. A. Eberle, and Emma Janvier. Their opposite characters are ably taken care of by W. F. Carroll, Edward Lee, and Charles E. Stanges. Oscar Lane offered a well studied character of Abraham Fork. Rose Beaudet was in evidence as the housekeeper. Edwin Nicander was well liked as the lawyer in love with the schoolmarm. Willie McArdle made a hit as Willie Fork. Otis Skinner 18-23.

Nathan Hale is at the Lyceum 10-16. The title-role is played by Howard Kyle, whose work is excellent. Leslie Dorr as Alice Adams, was lovely and womanly. Percy Booker scored as the old servant. Mistress Knowlton was well acted by Agnes Proctor. Angelica Knowlton was charmingly played by Antoinette Walker. The Widow Chichester of Josie Sisson was pleasing. Others in the cast were Charles Haight, Fred Webber, George A. P. Johnson, Joseph Shirley, Howard Russell, Robert Rogers, Robert Barry, Stephen Hoyt, John Miles, and William Morton. The scenery is beautiful. The Village Postmaster 17-23.

The Span of Life is at the Whitney Opera House to 16, and as usual, evokes enthusiasm in large audiences. The Bonnazitas score heavily with the human bridge act. Leonore Gordon, as Kate Heathcote, acts with ability. The Bowston Leach of Harry English was excellent. Robert Leeland, F. H. Craig, and Carl Anderson also merit mention. Humpty Dumpty 17-23.

FREDERICK KIMBALL.

PITTSBURG.

The attractions at all of Pittsburg's theatres were up to the average of their kinds 11-16, and were well patronized. The Great White Diamond at the Bijou is a play that possesses all the attributes of success as an Uncle Tom. Frank Bening and Florence Hunting won the sympathy of the audiences as the hero and heroine. Harry West and Alice Gilmore were excellent in comedy parts, and the rest of the co. was competent. Shenandoah 18-23.

Both the Duquesne and Alvin are playing of the grand opera house class 11-16. The rare part was at the Duquesne, where Sarah Truax, William Ingersoll, portrayed the roles of Rudolph Thomas will make the most of his chance as Ludwig. Lida M. Wilson, as Madeleine, was excellent as usual, and the other parts were in capable hands. The play was well staged. The Great Unknown 18-23.

The Symphony Concert co. appeared at the Carnegie Music Hall 11 to a rather small but highly appreciative audience.

Maude Adams in L'Aiglon is played at the Alvin 11-16. Busy quarter 18-23.

Sarah Watford, the leading woman of Hearts of Oak, was taken ill during the engagement at the Bijou Jan. 30, and was left here in charge of Dr. J. Kennedy Irwin, physician of the Actors' Fund of America. Dr. Irwin operated on Miss Whitford successfully at the Presbyterian Hospital last Thursday, and she will probably be able to rejoin the co. at Milwaukee next week.

C. R. Wilson, advertising agent of the Bijou, is quite ill at his residence in Allegheny, with rheumatism.

L. W. MENDENHALL.

LOUISVILLE.

The German Stock co., from Cincinnati, presented Magda at Macauley's 10 to a large audience. The play was artistically acted. David Bispham was enthusiastically received at the song recital under the auspices of the Musical Art Club, at Macauley's 11. The programme was a particularly happy one. Rudolf von Scarpa was the accompanist. The Rogers Brothers in Central Park were at Macauley's 12-13. The Key to Happiness will be given 15 by amateurs for charity.

At the Avenue Theatre A Trip to Chinatown proved a strong attraction week commencing 10. Harry Gilfoil, Emily Curtis, and Mabel Montgomery were especially good. The Dairy Farm 17-23.

The Meffert-Eagle Stock co. scored another hit by a well-sustained representation of The Danites, familiar to Louisville playgoers years ago. Oscar Eagle was especially effective as the parson, Robert Wayne was a forceful Sandy, Esther Lyon an ideal Billy while Robert McWade, Jr., realized all of the possibilities of the comedy part of the judge. There was a change of pictures presented by the polyscope, and Lotta Gladstone and Anna Kenwick were seen in specialties. Trilby 18-23.

Charles H. Rowland, as manager, will open Library Hall, formerly the Bijou, 16, with the Metropolitan Stock co. The opening play will be The Hand of Providence. Robert Drum and Alice Raymond will be the leading people.

Arthur Gibson, of the Rogers Brothers co., was formerly identified with amateur theatricals and musical affairs here.

CHARLES D. CLARKE.

PROVIDENCE.

The Sorrows of Satan was the offering at the Empire Theatre 11-16. The play was well mounted and received a good presentation by Charles Kent, Carl Ekstrom, Nellie Vale, Flora Fairchild, Isabel Bowman, Sylvester Cornish, Alice Stewart, Henry W. Collins, Douglas Lloyd, Frank M. Keely, Calvin Kavanagh, and Charles Walters. Business good. Man's Enemy 18-23.

Arizona was at the Providence Opera House 11-16. Annie Russell 18-27.

Valerie Bergere has been engaged as leading woman for the Edward E. Albee Stock co. that is to play a Summer season at Keith's.

Providence Lodge, No. 10, Theatrical Mechanics, held its annual benefit concert at the Empire 10. The theatre was filled, and the excellent programme met with great favor. Among those who appeared were a large orchestra under the direction of F. R. Wendelschaefer, Grace Winnifred Lee, Mr. and Mrs. Thomas F. Fitzherrington and Marielle, Nellie Devenish, Louis M. Granat, and Willie Chesham. Messrs. Spitz and Nathanson gave free use of the theatre to the association.

The Arion Club, Dr. Jules Jordan, conductor, gave the second concert of the season at Infantry Hall before the usual large and interested audience. Orpheus was sung by the club, assisted by Gertrude May Stein, George Dewolf, Joseph Baernstein, and Carrie Doty Spooner.

HOWARD C. RIPLEY.

MINNEAPOLIS.

At the Metropolitan Theatre Daniel Sully presented The Parish Priest 7-9 to very good business. Both play and co. made an excellent impression. Mr. Sully gave a splendid characterization of Father Whalen. John D. Griffin was happily cast as Michael. Mildred Lawrence won marked favor as Miss Corrigan, and Lucille Spenney, Kate Beneteau, J. L. Tracey, and Al. Phillips also deserve special mention. The Belle of New York was given 10-13 to a large and delighted house. Beulah Dodge made an emphatic hit as Violet Gray. E. J. Connelly made the most of Bronson Sr. George Tallman made an admirable Harry Bronson. Mae Sailor, Arthur Deagon, Flo Perry, Joseph Kane, James O'Leary, Wilmer Bently, La Belle Puzie, and Gertrude Rutledge were effective in their respective roles. Alice Nellsen 14-16.

Frederick Warde opened for a week at the Bijou Opera House 13 in The Duke's Jester to usual Sunday business. Mr. Warde gave an exceptionally good portrayal of the title-role and was obliged to respond to frequent curtain calls. His support was in the main good, the work of E. R. Spencer, Isabelle Spencer, Mae Warde, Frederick Forrester, and Alex. McKenzie being exceptionally noteworthy.

Frederick Warde made an interesting address on "The Influence of Shakespeare" before the students of the East Side High School afternoon of 11. He also made a short address to the Commercial Club 12 on "The Drama."

F. C. CAMPBELL.

TORONTO.

The Burgomaster was presented at the Grand 11 to an appreciative audience. Ida Hawley, of the co., is a Toronto girl, and many of her friends were present to see her. She more than realized favorable expectations. Edith Yerrington and Alma Doerge were also charming. F. H. Sothern 18-23.

The Village Postmaster was the card at the Toronto 11-16. The interest was sustained throughout by the capable co., headed by Archie Boyd. The Mother 18-23.

The Valentine Stock co. produced The Indian 11-16. De Witt Jennings gave a powerful representation of an Indian warrior, and Jack Webster in an absurd and unengaging dual role was able to dignify his turgid lines by his own vigorous personality. Louis Bresson, Mark Kent, and Osborne Searle played well, and Meta Maynard looked very handsome. Miss Desmond was warmly received. Kidnapped 18-23.

Madame Sembrich and her concert co. were at Massey Hall 9, when the building was crowded. The singers were all in fine voice and received ovations. Ernest Von Dohnanyi 18.

J. V. McAREE.

NEWARK.

Foxy Quiller was at the Newark 11-16. Whitney and Knowles' One Under 18-23.

A good sized house witnessed the opening performance of On the Suwanee River at the Empire 11. The Southern drama was much enjoyed. The co. is an efficient one. Stella Mayhew made a hit as Aunt Lindy Rose Melville 18-23.

The Brinker-Abell Stock co. presented Leah, the Forsaken at the New Century Theatre 11-16. Mrs. Brinker essayed the title-role with success. The others did effective work. Northern Lights 18-23.

Wife for Wife had a prosperous week at the Columbia 11-16. Carleton Macy, Maud Edna Hall, Charles Hallock, Bert Lytell had congenial parts, and the rest of the stock co. did well. Rip Van Winkle 18-23.

Robert Nell has been specially engaged for Dr. Sherwood in Northern Lights at the New Century Theatre 18-23.

Manager W. S. Clark, of Waldmann's Opera House, entertained a number of friends at a birthday surprise party at his home here 3.

C. Z. KENT.

OMAHA.

La Tosca was selected as the Bernhardt Coquelin offering at the Boyd 5, the L'Aiglon scenery having been shipped direct from Kansas City to Denver. In spite of the disappointment of many at not having their performance the house was completely sold out and the best production the city has ever seen of Sardou's masterpiece was the result. Bernhardt played La Tosca here six years ago. If possible her present interpretation was even grander than the former. The Scarpia of Coquelin was a revelation in its intensity of hearth scarce and cruelty. The minor roles were ably handled. Robert Downing 7-9 appeared to good advantage in Ingomar but his new play, The Seventh Commandment, was not liked. Business light. Richard Golden in old Ed Pinety tied with an old time house greeting from good audiences 10, 11. Thermometer 12-14. A Hole in the Ground 17-20. Why Smith Left Home 21-27.

Arthur Osborne, formerly head usher at the Boyd, joined the Robert Downing co. here as treasurer.

JOHN R. RINGWALT.

INDIANAPOLIS.

John Drew gave Rudyard Carrel at English's 4-6. J. H. Sothern and Virginia Harned followed at this house 5-6 in Hamlet. Mr. Sothern's interpretation came as a surprise, pushing a most favorable impression on the doubting Thomases. Virginia Harned was an acceptable Ophelia. Theodore Thomas and his orchestra gave one of his ever artistic concerts at the house 7. This was the second appearance here this season, nevertheless the attraction drew heavily.

At the Park The Paris Fashion filled the house 11-16. There can be much said of the play and co. The play is sweet and of the day and the co. is well selected. The scenery is unexceptionally strong.

The Zoo continues on the wave of popularity. The leading acts 11-16 were Captain Sidney Herman and his fighting dog, "Bonny Bell." Pat Franz, the boxing kangaroo. Captain Bonavita with his trained lions. Mons. Bigler with trained bears, goats, and lions.

WILLIAM BLAKEMAN.

MONTREAL.

The last week of the season at Her Majesty's 11-16 was devoted to [illegible] Bella Linthicum in the title-role gave us a [illegible] portrayal. Willie Granger was a capable [illegible] James E. Nelson was rather out of his element as the elder Duval, but gave a painstaking performance. Hunter Kirkland was a good De Varville. Marie Louise Algen a satisfactory Prudence, Nancy Poole appeared to advantage as Nanine. Aurelia Mc[illegible] [illegible] with the rest. Don and Bowers an [illegible] team. The stock co. will leave [illegible] regret. All and remembered for the capable work [illegible] this time, even though a trying [illegible].

The Theatre Royal [illegible] its usual big business 11-16 with The Girl of New York. The play is well staged and is full of exciting situations, such as all ways find favor with a Royal audience. A number of clever specialties are introduced. Nettie Thabad and Bertha Rand and Sparg deserve special mention. A Homespun Heart 18-23.

The Academy of Music is dark 11-16. Melbourne 18-23.

The opening of Her Majesty's as a vaudeville house under J. H. Poole's management will occur March 4. The date of the opening of the new Theatre Francais under J. E. Sparrow's management is definitely fixed for April 8, with Superba.

W. A. TREMAYNE.

COLUMBUS.

At the Southern E. H. Sothern and Virginia Harned appeared in a fine production of Hamlet 7. Joseph Cook West's Minstrels played to a full house 8 and all good. Hits were made by Richard J. [illegible] Manuel Romain, James F. Hackett in [illegible] Hunter 12, 13. A Man from the W[illegible] from Maxim's 18. The Prince [illegible] O'Neill 20, 21. Marie Dressler [illegible] the High Street Rooms the [illegible] full houses 7-9. The [illegible] and the climaxes are effective. [illegible] a Run on the Bank, Grace [illegible] Burbower, who [illegible] Rollie and Woods [illegible] A Trip to Chinatown [illegible] At the [illegible] 11. New Y[illegible]

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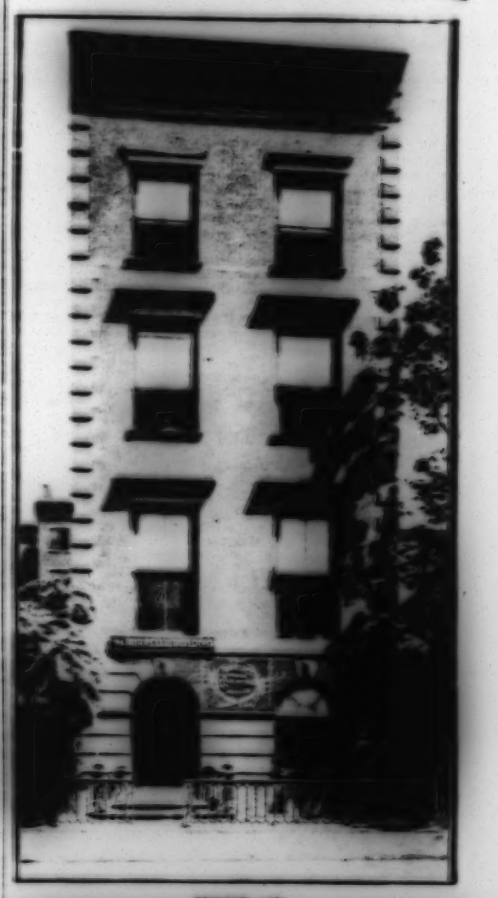

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CORRESPONDENCE

ALABAMA.

[illegible] C. Tannenbaum, manager [illegible] Whitney [illegible] The Three [illegible] The Man from Mexico 8, 9.—ITEM: [illegible] concert of the Mobile Philharmonic So[illegible] Temperance Hall before a large [illegible] assemblage, notwithstanding [illegible] weather. Dudley Buck's [illegible] "The Golden Legend" was sung in [illegible] manner. Mrs. F. P. Davis, Wil[illegible] and Harry G. Fellows were the soloists. [illegible] Professor W. C. Chace, again deserves to be complimented. The next concert is announced for March.—Adeline Mann [illegible] with The Man from Mexico, was the recipient of much attention here.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Sun's Minstrels to good business 4, 5; performance satisfactory. Empire Vaudeville co. to fair business 6-8; strong co. Southern Stock co. 11-16.—MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): Fair business greeted Harry Glazier in The Three Musketeers 6; performance satisfactory. The Man from Mexico to good house 7. A strong co. presented Quo Vadis to fair and pleased audience 8. Leon Herrmann (return) to good business 9. Peters Comedy co. 11-16.

TUSCALOOSA.—ACADEMY OF MUSIC (John T. Cochrane, manager): Roland D. Grant, lecture, 6, good business. My Daughter-in-Law 7; first-class performance; moderate business. Herald Square Opera co. played Olivette 8. Billie Taylor and Giroffe-Girofla 9; fair business. R. C. Rabitte's Repertoire co. 14-16.—ITEM: R. C. Rabitte's Repertoire co. supporting Sadie Farley and Morton Baker, that has been rehearsing the past week, will open its season here 14 with The Blacksmith's Daughter. Tuscaloosa takes much interest in this co., as Mr. Rabitte is a Tuscaloosian.

UNION SPRINGS.—ELEY OPERA HOUSE (Henry J. Rosenstihl, manager): Dark.—ITEM: Manager Rosenstihl canceled dates for 11-16 on account of the serious illness of Mrs. Rosenstihl, who is now improving.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Herald Square Opera co. presented Billie Taylor 7; small audience; attraction poor. The Man from Mexico 12.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, manager): Sun's Minstrels 8, 9; very satisfactory performances; small audiences. Because She Loved Him So 11. Creston Clarke 16.

DECATUR.—ECHOL'S OPERA HOUSE (T. P. Littlejohn, manager): Albini's Empire Vaudeville co. 4, 5; good business. Herald Square Opera co. presented La Mascotte; small house.

SHEFFIELD.—OPERA HOUSE (E. C. Downes and Co., managers): Dark.

ARIZONA.

PHOENIX.—DORRIS THEATRE (Nick Wagner, manager): A Man of Mystery Jan. 31; light business. Leopold Gowdowsky 3; business good; performance pleasing. Leonora Jackson 6; business good; delightful concert. Human Hearts 11. Morrison's Faust 13. Robert Downing 17. A Breezy Time March 1. The Waifs of New York 6. Andrews Opera co. 7-9.

PRESCOTT.—DAKE'S OPERA HOUSE (Nick Wagner, manager): A Man of Mystery to light business Jan. 30. Human Hearts 13. Morrison's Faust 14. Robert Downing 16. A Breezy Time 28. The Waifs of New York 5. Andrews Opera co. 11, 12.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (C. T. Taylor, manager): A Hot Old Time 6; good performance; small house. A Stranger in New York 7; audience pleased; fair business. Alberta Gallatin in Nell Gwynne 8; good performance and business. The Highwayman 11. Alf. Taylor 13. Other People's Money 15. The Three Musketeers 22. When We Were Twenty-one (return) 25. My Friend from India 26. The Evil Eye 28. Rupert of Hentzau March 1.

HOT SPRINGS.—OPERA HOUSE (Brigham and Head, managers): A Stranger in New York co. 6; good audience and co. Alberta Gallatin in Nell Gwynne 7; fair house. The Highwayman 8, 9; good business; enthusiastic audience. Elks' Burlesque Circus 11, 12; S. R. O. Other People's Money 14. The Three Musketeers 21. The Evil Eye 27. When We Were Twenty-one 28.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): For Her Sake 4; good performance; excellent business. A Hot Old Time 7; performance poor; small house. Edwin Rostelle 12. Rusco and Holland's Minstrels 13. Modjeska 20.

PINE BLUFF.—OPERA HOUSE (M. Holland, manager): Gilhooley's reception 4; performance poor; small house. Walker Whiteside canceled 5. The Knowles 6-9; excellent performances; good business.

JONESBORO.—MALONE THEATRE (Will T. Malone, manager): What Happened to Jones 9; good house and performance. Gilhooley's Reception 12. Muldoon's Picnic 14.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): What Happened to Jones 8; good house; clever co. Other People's Money 16.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt and Co., managers): Human Hearts drew fairly 3-6. Julius Caesar and Esmeralda (local) 7, 8. Louis James and Kathryn Kidder 12. Morrison's Faust 21-March 3. Field's Minstrels 5, 6.—MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): Frawley co. drew crowded houses with a fine production of Secret Service 3-9. The Middleman 10-16.—SIMPSON AUDITORIUM: Leopold Godowsky 9. Leonora Jackson 16.—HAZARD'S PAVILION: Sousa's Band 21-23.

FRESNO.—OPERA HOUSE (R. G. Barton, manager): Elleford co. in The American Girl, The Burglar, and The Silver King 1-3; good houses; fair performances. A Stranger in a Strange Land 5; fair performance; fair house. Murray and Mack 7 canceled. Uncle Josh Spruceby 9. Louis James and Kathryn Kidder 11. The Sorrows of Satan 14. Sousa's Band 18. A Bell Boy 20. Strollers' Vaudeville co. 22, 23.

OAKLAND.—MACDONOUGH THEATRE (Ed Swift, manager): Murray and Mack in Shooting the Chutes 7; packed house; performance first-class. Mr. and Mrs. Georg Henschel in concert 8; large audience.—DEWEY THEATRE (Landers Stevens, manager): Stevens Stock co. in Wicked London 4-9; good presentation; business excellent. Old Glory 11-17.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Frawley co. in Secret Service Jan. 30, and Madame Sans Gene 31; good houses; audiences pleased. Human Hearts 2; light attendance; good co.

POMONA.—ARMORY OPERA HOUSE (N. C. Pedley, manager): Human Hearts 7; good performance; fair house. A Breezy Time 19.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Boston Lyric Opera co., with Signorina Collamarini, in Carmen did good business 7. The principals were well received, but the chorus was a disappointment. Field's Minstrels 9 pleased large business. The Telephone Girl 16. A Stranger in a Strange Land 22.—ITEM: J. R. Barnes, for some time treasurer of the Grand, has resigned to go with Sousa's Band as asistant treasurer. His place will be filled by Grant Pauley.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Sousa's Band 6 delighted large house; S. R. O. The Two Johns 10 and Ole Olson 13 canceled. Boston Lyric Opera co. in The Idol's Eye and Wang 8-10 sang fairly to small houses. Field's Minstrels 17. The Little Minister 24. The Sorrows of Satan March 3. 'Way Down East 6. Le Voyage en Suisse 8.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Sousa's Band 5; S. R. O.; fair concert; Boston Lyric Opera co., with Signorina Collamarini, in Carmen; large audience; excellent performance. Field's Minstrels 8; packed house; audience pleased. King Rastus 9; good business; fair co.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): The Rounders 4; fair business. Sousa's Band 7; good business. Jossey Stock co. 18. Field's Minstrels 19. The Sorrows of Satan 21. The Telephone Girl 27. Modjeska March 8. Eugenie Blair 11.

LEADVILLE.—WESTON OPERA HOUSE (W. S. Tobey, manager): Boston Lyric Opera co. in The Idol's Eye 4; house crowded; performance below standard. King Rastus 5; co. good; small house.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): King Rastus 6 pleased good audience. The Two Johns 15. The Sorrows of Satan 22. The Telephone Girl 25.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Dark.

GREELEY.—OPERA HOUSE (W. A. Heston, manager): The Little Minister 28.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): William H. Crane in David Harum 8, 9. Henrietta Crosman in Mistress Nell to S. R. O. Critics unanimous in pronouncing performance the [illegible] of the season; Miss Crosman made a tremendous personal hit. The Four Cohans to large and pleased audience 13; The Governor's Son is a bright farce, giving the Cohans a chance to do their well liked specialties, the dancing of George and pretty Josephine was the strongest feature, although the specialties of Ethel Levey were first-class. Harold Bauer matinee 15. Kellogg, bird imitator, 15. Unleavened Bread 16. Louis Mann and Clara Lipman (return) 19. Kellie 20. Fourth Symphony Concert 21. The Drummer Boy of Shiloh (local G. A. R.), under direction of Mr. Nall 25-March 2.—NEW GRAND OPERA HOUSE (G. B. Bunnell, manager; W. H. Van Buren, assistant manager): George W. Wilson co. offered a repertoire of standard plays to good business 7-9. Sporting Life to large houses 11-13 the attraction was ahead of anything offered at this house this season. Martin's U. T. C. 14-16. A Bunch of Keys 18. Robert B. Mantell 19, 20. The Sorrows of Satan 21-23. Man's Enemy 25-27. South Before the War 28. At Piney Ridge March 1, 2.—ITEMS: William H. Crane was the guest of Colonel N. G. Osborn, of the "Register," while here 8, 9.—Mr. and Mrs. William Sampson, of Mr. Crane's co., were guests of honor at a dinner given by Charles Rowe.—Miss Phillips, a well-known amateur, took part in the Springfield new production of The Drummer Boy 4-9. She will play in the same part here 25-March 2.—Great interest is being taken in the society vaudeville 18.—Mr. Conried will produce a German play for benefit of the German library of Yale 6.—Mr. and Mrs. Bunnell are back from a few days at Atlantic City.—Josephine Cohan was guest of Mrs. Ed Sparks while here.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Gertrude Coghlan in Vanity Fair 6. The Four Cohans opened their tour in The Governor's Son 11, 12, and scored a big hit; the farce is witty and up to date. Students of Hampton College 13; drew a large audience and gave a clever performance. Unleavened Bread 14. Herbert Kelcey and Effie Shannon 15, 16. Philharmonic Orchestra 19. Louis Mann and Clara Lipman 21. Robert B. Mantell 22, 23.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): Big Sensation co. 7-9; large audiences; lively bill. Trocadero Burlesquers 11-13 were well received by good patronage. Utopians 14-16. A Rough Rider's Romance 18-20.

A. DUMONT.

DERBY.—STERLING OPERA HOUSE (I. M. Hoyt and Son, managers): Good business for the Daniel R. Ryan co. the first three nights of week 4-9 petered out into topheavy houses, the performances deteriorating. May Fiske, supported by the Frankie Carpenter co., opened for a week 11 with The Garrison Girl; crowded house; satisfactory performance. My Friend from India pleased especially. Other plays: An American Princess, The Sunshine of Dover Locks, Forty-nine, The Maid of the Mill, Poverty Corners, and The Little Ferret. South Before the War 23. Our New Minister (third time) 26. The Farnsworths, hypnotists, 28-March 2.—ITEMS: Mr. Cosgrove, Miss May Fiske's manager, a member of Lowell, Mass., Lodge, No. 10, entertained Derby Lodge of Elks with humorous selections at a smoker at Germania Hall.—Mary Hiney, until recently a soprano in St. Mary's Church choir, this city, is now singing with the Wilbur Opera co.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee; Walter L. Rowland, manager): A Rough Rider's Romance 7, 8; business good. Anna Held in Papa's Wife to capacity 9. Piney Ridge made its fourth visit here 11; house sold out. Henrietta Crosman in Mistress Nell 12; excellent performances; big business. Martin's Uncle Tom's Cabin co. 13; big production; good house. Sporting Life 14. The Four Cohans 15, 16. Robert B. Mantell 18. A Bunch of Keys 19, 20. Kellar 21.—SMITH'S THEATRE (Edward C. Smith, manager): The Night Before Christmas 7-9. A Homespun Heart 11-13; good business. The Eleventh Hour 14-16. The Convict's Daughter 18-20. The Tide of Life 21-23.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): William H. Crane in David Harum 7. Anna Held in Papa's Wife filled the house with a delighted audience 8. Kilties' Band gave an excellent concert 9. One of the best cos. seen here this season appeared in Unleavened Bread 13; audience large and enthusiastic. The Four Cohans 14.—JACQUES' OPERA HOUSE (Jean Jacques, manager): Charles Kent, supported by a good co. in The Sorrows of Satan, pleased large audiences 7-9. Morrison Comedy co. in The Princess of Patches and Dangers of a Great City to good business 11-13. On the Stroke of Twelve 14-16. The Tide of Life 18-20.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Effie Carlton co. 11-16 opened to excellent business, which fell off during week. Plays presented: Nobody's Claim, Down East, The Loan of a Wife, A True American Girl, and My Uncle from India. Dibble's moving pictures 22. The Dairy Farm March 2.—ITEM: Charles Abbe, of Lost River, spent Sunday with his family at Windham, near here.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Anna Held in Papa's Wife drew a large and enthusiastic audience 7. The co., including Charles A. Bigelow and Max Figman, is a large and merry one; scenery and costumes superb. Cook-Church co. opened 11 for a week to a crowded house, presenting The White Squadron, which was fairly well mounted and acted. Our New Minister (third time) 19. The Dairy Farm 22.

PUTNAM.—BRADLEY THEATRE (Richard Gorman, manager): The Prisoner of Zenda 7; large business; excellent performance. Lost River 9 pleased fair business. Ward and Vokes 15.—OPERA HOUSE (George E. Shaw, manager): Effie Carlton Feb. 4-6; light business. Plays presented: Nobody's Claim, The Loan of a Wife, and My Uncle from India. Uncle Josh Spruceby 12; good business; pleased audience. Moving Pictures 23.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): Daniel R. Ryan co. 11-16 to large audiences in The Three Musketeers, O'Brien, the Contractor, His Love and His Wife, Ingomar, A Fatal Wedding, The Sign of the Crucifix, and A Wife's Honor. Mr. Ryan and Laura Alberta were favorably received. Louis Mann and Clara Lipman 20. The Dairy Farm March 1. At Piney Ridge 5.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Frankie Carpenter co. closed a week of fair patronage 9. Herbert Kelcey and Effie Shannon in My Lady Dainty 11 had medium business; co. good. Martin's U. T. C. 12; good business; performance fair. Bennett-Moulton co. 18-23. The Dairy Farm 27.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt and Son, managers): Uncle Josh Spruceby 8; crowded house. Vaudeville 15, 16. The Farnsworths, hypnotists, 18-20.

BRISTOL.—OPERA HOUSE (W. B. Michael, manager): The Farnsworths, hypnotists, 7-9; good business and performances.

TORRINGTON.—UNION THEATRE (Volkman Brothers, managers): Dark.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Olympic Opera co. 6, 7, in Said Pasha, Fra Diavolo, and Carmen; fair and well pleased houses. A Trip to Coontown drew good houses 9. Leon Herrmann 11; pleasing entertainment; large house. Crescent Stock co. 12-16. Why She Loved Him So 18.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Peters Comedy co. 4-9 in Finnegan's Luck, A Booming Town, Mugg's Landing, Wanted, a Papa, and The King of Liars pleased good houses. Quo Vadis 7; S. R. O. Gorton's Minstrels 15.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): A Trip to Coontown to fair house 11. Leon Herrmann 14. Gorton's Minstrels 19. Side Tracked 25.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): The Bostonians presented The Viceroy, The Serenade, and Robin Hood 6, 7; the co. is not as strong as on former engagements here, and did not sustain its past reputation. May Irwin in Madge Smith, Attorney, 8, 9 did good business and scored an immense hit. Because She Loved Him So 12. Creston Clarke 15. Anna Held 16. The Watch on the Rhine 18, 19. Quo Vadis 20, 21. Primrose and Dockstader's Minstrels 22, 23.—COLUMBIA (Henry and Julius De Give, managers): Side Tracked 11-13; good houses; audience pleased. Rentfrow's Pathfinders 18-23.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Brenner, manager): Aubrey Stock co. 4-9, presenting The Prince of Russia, For Love of a Woman, The Red, White and Blue, The Land of the Living, We-Uns of Tennessee, Sapho, Turned Up, and Lost in New York pleased good houses. The Bostonians in Robin Hood 11. Quo Vadis 18. Ushers' Minstrels (local) 19. The Watch on the Rhine 21.—WALKER HALL (Augusta Lyceum Association): Chicago Glee Club 6 delighted large audience. Dr. Samuel Phelps Leland 8 pleased full house. Imperial Tyrolean Concert co. 16.

SAVANNAH.—THEATRE (Fred. G. Weis, manager): Una Clayton (return) delighted large audiences 4-8. The Bostonians 9. Creston Clarke in The Last of His Race 11; fair house; audience appreciative. May Irwin in Madge Smith, Attorney 12; S. R. O.; performance excellent. Quo Vadis 13, 14. Because She Loved Him So 15. A Trip to Coontown 16. The Councillor's Wife 18. Anna Held 19. The Watch on the Rhine 22. Frank Daniels 23. Miss Hobbs 25. Primrose and Dockstader's Minstrels 26. Leon Herrmann 28.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): A Trip to Tramptown 6 drew fairly and pleased. A Trip to Coontown 7; light business. The Bostonians 8 presented The Viceroy to capacity; excellent performance. May Irwin 11. Quo Vadis 12. The Pirates of Penzance (local) 13. Creston Clarke 14. Because She Loved Him So 19. Anna Held 20. Frank Daniels 21. Primrose and Dockstader's Minstrels 25. The Watch on the Rhine 26. Leon Herrmann 27. Walker Whiteside 28.

WAYCROSS.—JOHNSON'S OPERA HOUSE (F. B. Trent, manager): Crescent Stock co. 11 gave an excellent performance of Master and Man to fair house. Imperial Tyrolean Concert co. 12 pleased fair house.

BRUNSWICK.—GRAND OPERA HOUSE (E. D. Wolffe, manager): Creston Clarke 9 in The Last of His Race; good performance; fair business. Side Tracked 28.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): The Man from Mexico 6 pleased fair audience. Quo Vadis 11. Side Tracked 14.

GRIFFIN.—OLYMPIC THEATRE (J. W. Gresham, manager): Whitney and Knowles' Quo Vadis 9; small house; performance excellent.

ELBERTON.—NEAL'S OPERA HOUSE (Ben A. Neal, manager): Dark.

AMERICUS.—GLOVER'S OPERA HOUSE (Furlow and Jones, managers): Side Tracked 15.

NEWNAN.—REESE OPERA HOUSE (Bowman and Glover, managers): Mabel Paige co. 18-20.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): The Prisoner of Zenda 11, 12. The Rounders 13. Knobs o' Tennessee 14. Valentine Abt 15. The Rivals by Moscow, Idaho, University Students 16. Grau Opera co. 25-March 2.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): The Eleventh Hour 4; fair house; satisfactory performance.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Knobs o' Tennessee 14.

POCATELLO.—AUDITORIUM (Colonel Hannaford, manager): The Rounders 12.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Reilly and Woods co. 4; topheavy house pleased. What Happened to Jones 5; good audience; satisfactory performance. Alice in Wonderland 8; small audience; performance fair. The Green Eyed Monster 9; small house; performance poor. The Ivy Leaf 10 pleased S. R. O. Secret Service 13. The Honest Blacksmith 14. Tim Murphy 15. West's Minstrels 16. Grace Haywood co. 17 and 19-23. Blanche Walsh 18. Beach and Bowers' Minstrels 24, 25. A Young Wife 26.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Davidson Stock co. presented She Couldn't Marry Three, Moths of Society, Darkest Russia, East Lynne, The Sultan's Daughter, and Dangers of a Great City 4-9; big business; James Kennedy deserves special mention. Hungarian Orchestra 14. Town Topics 15.—ITEM: Jessie De Zara joined Davidson Stock co. here.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, manager): What Happened to Jones 6; fair house. A Romance of Coon Hollow 7 pleased small house. The Girl from Maxim's 9. Sherlock Holmes 11. West's Minstrels 14. Tim Murphy 16. The Romance of Elmdale Farm 19. Williams and Walker 20. Alice in Wonderland 22. Beach and Bowers' Minstrels 26.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., managers): Tim Murphy in A Bachelor's Romance 7; large and pleased house. The Girl from Maxim's 8; fair business. Otis Skinner in Prince Otto 9; good and enthusiastic audience. The Princess Chic 12. Williams and Walker 14. Secret Service 15. Why Smith Left Home 18.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): What Happened to Jones 8; fair business; fourth time here. John Allison was good as Jones. The Ivy Leaf 12; good house; audience pleased. Vogel and Deming's Minstrels 14. A Romance of Elmdale Farm 16. Tim Murphy 19. Other People's Money 22. Russell-Kingsley co. 25-March 2.

BLOOMINGTON.—GRAND OPERA HOUSE (J. F. Henderson, manager): Myrkle-Harder co. 6-9; good business. Carter, magician, 11; fair house; satisfactory performance. Otis Skinner in Prince Otto 12; full house; magnificently staged. Tim Murphy in A Bachelor's Romance 13. West's Minstrels 15. The Princess Chic 16. Blanche Walsh 19.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): Tim Murphy in A Bachelor's Romance 6; satisfied good house. A Romance of Coon Hollow 10; full house; good performance. The Princess Chic 11. The Honest Blacksmith 16. My Friend from India 21. Old Jed Prouty 23. The Heart of Chicago 24. Flint, hypnotist, 25-March 1.

CAIRO.—OPERA HOUSE (Bennett and Williamson, managers): A Brass Monkey 7; fair house. Why Smith Left Home 9; good business and performance. A Stranger in New York 12; packed house; performance unsatisfactory. The Three Musketeers 26. The Highwayman 28.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): A Hole in the Ground 10; excellent performance; full house. Hi Henry's Minstrels 14. Town Topics 17. Brown's in Town 21. At the White Horse Tavern 23. The Katzenjammer Kids 24. Holden Comedy co. 25-March 2.

CLINTON.—RENNICK OPERA HOUSE (Arthurs and Gallaher, managers): Thomas Jefferson 5 in Rip Van Winkle; fair house; co. good. The Red Cat Inn 8; poor house; poor co. The Green Eyed Monster 11. My Friend from India 13. Alice in Wonderland 15, 16.

MURPHYSBORO.—OPERA HOUSE (J. J. Friedman, manager): A Romance of Elmdale Farm 6; fair performance; fair business. The Air Ship 8 failed to appear. Hans Hanson 20. My Friend from India 22.—ITEM: Frank G. and Nellie Long have joined A Romance of Elmdale Farm.

BELLEVILLE.—ANHEUSER-BUSCH OPERA HOUSE (E. J. Staunus, manager): German Stock co. pleased a good house 6. Hello, Bill to crowded house 10; good performance. German Stock co. 13. A Romance of Coon Hollow 17.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): The Green Eyed Monster 7; poor house and performance. Sherlock Holmes 9. Under the Red Robe 12. High Rollers 27. Other People's Money March 1. Blue Jeans 5.

JOLIET.—THEATRE (William H. Hulshizer, manager): The Village Parson 6 to capacity; performance good. The Katzenjammer Kids 8, 9; large and pleased audiences. Hi Henry's Minstrels 11 pleased fair house. Sherlock Holmes 13.

KEWANEE.—McCLURE'S OPERA HOUSE (F. A. Cahow, manager): The Village Parson 7; good house; audience pleased. Town Topics 12. A Romance of Coon Hollow 15. Vogel and Deming's Minstrels 19.

MORRISON.—MILNE'S OPERA HOUSE (G. Milne, manager): Dark.—AUDITORIUM (Lewis and Skelly, managers): Warner Comedy co. opened on 11 for one week with Brother and Sister, and Sylvia's Romance; good houses; performances good.

PRINCETON.—APOLLO OPERA HOUSE (Thomas B. Henderson, manager): Kate Oliver Dramatic co. pleased good house 12. Town Topics 13; good house; fair performance. Northwestern Glee and Banjo Club 15. The Red Cat 15. Why Smith Left Home March 2.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): My Friend from India 8; small house, owing to blizzard. The Red Cat 20. Vogel and Deming's Minstrels 23.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Thomas Jefferson presented Rip Van Winkle to a good and pleased audience 6. Under the Red Robe 9.

MATTOON.—THEATRE (Charles Hogue, manager): A Milk White Flag 5 pleased good house. What Happened to Jones 7; performance satisfactory; good business.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): The Village Parson 5-7; fair business and performance. Sherlock Holmes 8. Town Topics 23.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): Holden Comedy co. opened for three nights 7 in Nobody's Claim, followed by A Wife for a Wife; good business; pleasing performance.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): A Brass Monkey 10; fair co. and business. Kitty of Cork 12. The Ladder of Life 17.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Tim Murphy in A Bachelor's Romance 10; packed house; performance excellent. A Ride for Life 14.

EFFINGHAM.—AUSTIN OPERA HOUSE (Edward Austin, manager): A Romance of Coon Hollow to fair house 6. A Brass Monkey pleased a good house 8. Interstate Concert co. delighted small house 11.

PANA.—NEW GRAND (J. Will Smith, manager): A Romance of Coon Hollow 9; topheavy house; audience pleased. My Friend from India 12. Vogel and Deming's Minstrels 16.

OTTAWA.—SHERWOOD OPERA HOUSE (J. B. Farrell, manager): Town Topics 11; small business. Northwestern University Glee and Banjo Club 13. Under the Red Robe 14.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): Stetson's U. T. C. 7; satisfactory performance; large house. Brown's in Town 20. The Belle of New York 26.

MARSHALL.—PYTHIAN TEMPLE THEATRE (Victor Janney, manager): What Happened to Jones 11; full house; splendid performance. My Friend from India 19. A Run on the Bank (return) 27.

BEARDSTOWN.—OPERA HOUSE (William Deppy, manager): My Friend from India 11; small house; audience pleased. A Romance of Coon Hollow 16.

SPRING VALLEY.—REINKE OPERA HOUSE (J. J. Kelly, manager): Holden Comedy co. 3-6; co. good; business fair. Town Topics 14; Quo Vadis; Carpenter's, 17. Oxford Musical Club 20.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): Sherlock Holmes 6. Stetson's U. T. C. 12; S. R. O.; performance poor.

PETERSBURG.—HARRIS OPERA HOUSE (J. C. Bishop, manager): A Pair of Tramps 7 failed to appear. A Green Eyed Monster 8; poor business.

ROCKFORD.—OPERA HOUSE (T. J. Hawks, manager): My Friend from India pleased fair house 6.

FAIRBURY.—OPERA HOUSE (Phil Wade, manager): Elizabeth Burch, assisted by local talent, presented Kidnapped 8 to big business.

EAST ST. LOUIS.—McCASHLAND OPERA HOUSE (Hisson and Richmond, managers): Hans Hanson did well 10. Kidnapped in New York 17.

MARENGO.—OPERA HOUSE (E. D. Patrick, manager): Brown's in Town 19.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, manager): Morrison's Faust 2; big business; good performance. George S. Trimble made an excellent Mephisto, while Willa Feour as Marguerite was good. John Drew presented Richard Carvel 8. E. Clinton Adams 18. Sherlock Holmes 21.—AUDITORIUM (Harry G. Sommers, manager): Eduard Strauss and his Vienna Orchestra gave a splendid concert 30 to good house. The Katzenjammer Kids 4, 5 drew well. The Blondells afforded much amusement. The Heart of Maryland to big business 8. Mabel Howard made a splendid Maryland Calvert. Theodore Thomas Orchestra gave South Bend a rare musical treat 9; good house. Peck's Bad Boy 12. The County Fair 16. Alice Nielsen 21. Whitney Mockridge Concert co. 27.—ITEMS: Valentine Abt, mandolinist, gave an excellent concert to large crowd in the Auditorium Annex 8, under auspices of Cadenza Mandolin and Guitar Club.—Elbel's Band was heard in concert at Turner Hall 10.—Giffen's Orchestra, of Chicago, will appear at Commercial Athletic Club 25, assisted by Helen C. Bick.

MARION.—THE GRAND (E. L. Kinneman, manager): Vogel and Deming's Minstrels (return) 6; good patronage; performances stronger than before. Sheldon Stetson co. was well patronized 7-9 in The French Spy and The Wild Cat. Tennessee's Pardner 11; packed house; clever production. James Brophy, Percy Plunkett, and Jane Corcoran won favor. The most elaborate production ever attempted by local talent was A Prince of Egypt, 12-14. The play was witnessed by packed houses and was a complete success every way. The principal characters were taken by Gus Condo, W. E. Westlake, Mrs. Butterworth, and Mrs. Bobbitt. Dr. Frank Crane (Y. M. C. A.) 15. High Rollers 16. Arizona 18. A Bachelor's Honeymoon 21. Quo Vadis 22, 23. The Katzenjammer Kids (return) 26. The Dairy Farm (return) 27. Tim Murphy 28. The Bowery After Dark March 2.—ITEM: Manager Kinneman has received a fine fox terrier from J. C. Lewis.

EVANSVILLE.—GRAND (T. J. Groves, manager): A Milk White Flag 6; good house; performance very acceptable. Secret Service 8. A Stranger in New York 15. Marie Dressler 18. Grace Hayward co. 25-March 2.—PEOPLE'S (T. J. Groves, manager): The Orpheum Show 10 to capacity; pleasing performance. Louise Kerlin, a former Evansville girl, is with the co. and received an ovation. A Trip to Coontown 17. A Run on the Bank 24.—ITEM: Lulu Taylor, of this city, gave a most entertaining concert at the Grand 12. She was assisted by Mr. Chauncey Bryant, of Chicago.

RICHMOND.—THE GENNETT (Murray and Swisher, managers): Two Little Vagrants 7; business and performance fair. The Royal Box 8; good business; excellent performance. A Bachelor's Honeymoon 16. Thomas Jefferson 22. Tim Murphy 25. The Katzenjammer Kids 27. The Princess Chic 28.—THE PHILLIPS (Murray and Swisher, managers): Over the Fence 11; good business; performance fair. Finnigan's 400 20. Remember the Maine 28.

LOGANSPORT.—DOLAN'S OPERA HOUSE (Nat S. Smith, manager): Reilly and Woods co. 5; excellent performance; large audience. The Heart of Maryland 7; large and enthusiastic audience. Mabel Howard in the leading role, assisted by a clever co., gave a most delightful performance. The Honest Blacksmith 12. Otis Skinner 15. Coontown 400 16. Davidson Stock co. 18-23. Quo Vadis 25. Tim Murphy 27. The Dairy Farm (return) March 1.

FORT WAYNE.—TEMPLE THEATRE (F. E. Stouder, manager): Reilly and Woods co. 7; big business. Peck's Bad Boy 9; good business. Davidson Stock co. 11-16 in She Couldn't Marry Three, Moths of Society, East Lynne, Darkest Russia, The Sultan's Daughter, The Three Twins, Cinderella, and Dangers of a Great City. The Girl from Maxim's 23. What Happened to Jones March 1. The Dairy Farm 2.

ELKHART.—BUCKLEN OPERA HOUSE (D. Carpenter, manager): The Heart of Maryland 9; good business; performance pleasing. A Day and a Night 12. Peck's Bad Boy 16. Quo Vadis 21. The Span of Life 23. Vogel and Deming's Minstrels March 4. Why Smith Left Home 5. Frederick Warde 13.

TERRE HAUTE.—GRAND OPERA HOUSE (J. W. Barhydt, Jr., manager): Local K. of P. Minstrels 6; packed house. Under the Red Robe 7. Thomas Jefferson in Rip Van Winkle to light house 8. What Happened to Jones 9; good business. Secret Service 11. West's Minstrels 13.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Vogel and Deming's Minstrels 8; crowded house; performance pleasing. Thomas Jefferson in Rip Van Winkle 12 to large audience; good performance. Tim Murphy 25. Bartholomew's Equine Paradox 28-March 2.

HARTFORD CITY.—VAN CLEVE THEATRE (W. L. Van Cleve, manager): Contown 400 6 pleased large audience. Lillian Tucker co. 7-9 in Because He Loved Her So, Roanoke, and A Spring Chicken; S. R. O.; performances good. Hello, Bill 22.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): Coontown 400 4; fair performance; good house. Porter J. White in Faust 5; excellent performance; S. R. O. A Bachelor's Honeymoon 18. Human Hearts 20. The Bowery After Dark March 1. Tim Murphy 2.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): Coontown 400 11; good business. Elks' Minstrels 26.—ITEM: Mr. and Mrs. John Brewer closed with Coontown 400 here. William McCarver, Scotte, and De Lea recently joined.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Vogel and Deming's Minstrels to S. R. O. 5; performance good. Morrison's Faust 9; good performance; S. R. O. What Happened to Jones 12. Thomas Jefferson 14. Hello, Bill 16.

DUNKIRK.—TODD THEATRE (Charles W. Todd, manager): Local Minstrels 9 and 11 by Frank P. Payne and Bert F. White, assisted by local talent; business fair. The Ivy Leaf 21. A Thoroughbred Tramp 23.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): The Heart of Chicago 7; large and pleased audience. Kidnapped in New York 18. Other People's Money 21. A Run on the Bank 25.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, manager): Thomas Jefferson 7 in Rip Van Winkle; business and performance good. The Heart of Chicago 9; good business.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Otis Skinner in Prince Otto 6 pleased large audience. The Dairy Farm 13. A Run on the Bank 22.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Fabio Romani 7; good house pleased. Peck's Bad Boy 11; topheavy house; audience pleased. Stetson and Lewis co. 21-24.

VINCENNES.—McJIMSEY'S THEATRE (Guy McJimsey, manager): Secret Service 9. A Stranger in New York 16. Other People's Money 20. Sun's Minstrels 21.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Vogel and Deming's Minstrels pleased fine audience 4. Two Little Vagrants 6; small house.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): Town Topics 4, 5; large and delighted audience. Nashville Students 9 canceled. The Braids 11-16.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. T. Bailey, manager): Hi Henry's Minstrels to crowded house 9; audience pleased. The Limited Mail 16.

RUSHVILLE.—CITY OPERA HOUSE (Cole and Wolverton, managers): Dr. Robert Nourse lectured 5; small house. Indiana University Glee Club 22. Eldon's Comedians March 4-9.

GARRETT.—WAGNER'S OPERA HOUSE (J. William Wagner, manager): Vesey's pictures 7; good house. Selden Stetson co. 25-27. Elite Vaudeville co. March 9.

ROCKVILLE.—OPERA HOUSE (Theo. F. Gostler, manager): Vogel and Deming's Minstrels 12. Sun's Minstrels 26.

MADISON.—GRAND OPERA HOUSE (Graham and Shelk, managers): The Dairy Farm 13. Thomas Jefferson 15.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): Arizona 19. What Happened to Jones 28 canceled.

UNION CITY.—UNION GRAND THEATRE (S. J.

Fisher, manager): Duffy's Jubilee pleased light house 6. A Bachelor's Honeymoon 13. The Ivy Leaf 18.

HUNTINGTON.—OPERA HOUSE (Harter Brothers, managers): Coontown 400 12; fair business; audience pleased. Quo Vadis 22.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): For Her Sake 5; good performance; fair business. The Ivy Leaf 19.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, manager): A Ride for Life 25. Vogel and Deming's Minstrels March 5.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): Town Topics 8.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): The Ivy Leaf 15.

INDIAN TERRITORY.

LEHIGH.—BIJOU THEATRE (Boone Williams, manager): Dark.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Village Parson 8, 9 to fair business; performance only fair. A Hole in the Ground 12. A Poor Relation 13. Theodora 15, 16.——GRAND OPERA HOUSE (William Foster, manager): Chase-Lister co. (Southern) presented For the Love of a Girl, Mystic Mountain, The Pearl of Savoy, A Hot Time, Young Mrs. Winthrop, Mother and Son, and The Smugglers, to large and pleased audiences 4-9; specialties were well received. Side Tracked 11, 12. A Night in Chinatown 13. M'liss 14-16.——NEW AUDITORIUM (W. P. Chase, manager): The Chase Stock co. presented Led Astray and A Wife's Honor to good business 4-9. Moths and In Gay New York 11-16.——MIRROR THEATRE (Arthur Nelson, manager): Will be reopened 11 with Wine, Women and Song as the opening bill.——ITEMS: Manager Foster will leave soon for his annual vacation in Florida.—May Hosmer, leading woman of the Chase Stock co., will close her engagement here 12 to become leading lady of the new Victoria Theatre Stock co., Chicago.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): Frank Keenan 12.——ITEMS: Maude Abbott left A Poor Relation this week and was succeeded in the part of Dolly Faye by Veta Henderson, of Sioux City.—Ida Fuller is visiting her relatives and friends at her girlhood home at Forest City, Iowa. The Opera House at Ida Grove is being remodeled by the Unitarian Society that owns the building.—Frank L. Hunt, an experienced theatrical man, has leased the Daniels Opera House at Marion and will renovate it, rechristening it the Marion Theatre.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Frank Keenan 7 in A Poor Relation delighted big audiences. The Hottest Coon in Dixie 9 pleased good houses. William Owen opened 11 for two nights in Othello to fair business; audience appreciative. M'liss 13. A Hole in the Ground 16. The Belle of New York (return) 20. Side Tracked 22, 23. Blanche Walsh 25. Jossey Stock co. 26-March 2.——ITEM: William Owen lectured at the High School 11 on "Shakespeare's Heroines."

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Howard-Dorset co. closed a week 9; Fogg's Ferry, Eagle's Nest, The Two Orphans, and Old Glory were fairly well presented; attendance fair. Charles B. Hanford in Private John Allen 11; light business; play and star well received; strong co., notably clever work being done by Helen Nelson, Marie Drofnah, and John H. Burnett. The Princess Chic 14. Williams and Walker 16. Why Smith Left Home 19. Secret Service 22. Blanche Walsh 23. Brown's in Town 26. Boston Lyric Opera co. March 2.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): Charles B. Hanford in Private John Allen 4; fair business; satisfactory performance. A Hole in the Ground 8; fair business; clever specialties. The Girl from Maxim's 5 canceled. Howard-Dorset co. 18-23.——ITEM: Bessie De Von, of A Hole in the Ground, suffered an attack of heart trouble at the finish of her dancing turn 8, but recovered sufficiently to rejoin co. after a day's rest.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): The Girl from Maxim's 6. Otis Skinner in Prince Otto 7 was enthusiastically received by large house. Knobs o' Tennessee 10; fair house. Howard-Dorset co. 11-16 opened with The Princess of Patches. Williams and Walker 17. Bowery Burlesquers 18. Under the Red Robe 19. Secret Service 20. At the White Horse Tavern 22. A Night in Chinatown 23. Why Smith Left Home 24.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): My Friend from India 4 to large house; good performance. C. B. Hanford in Private John Allen pleased large audience 5. A Hole in the Ground delighted good house 7. Myrkle and Harder co. 11-16. A Night in Chinatown 20. Brown's in Town 22. The Belle of New York 23. Why Smith Left Home 28.——STOUT AUDITORIUM (Y. M. C. A., managers): Oxford Musical Club 19.

MUSCATINE.—GRAND OPERA HOUSE (C. W. Kemble, manager): Otis Skinner in Prince Otto 8; good house; excellent performance. Charles B. Hanford in Private John Allen 12; fair house; performance good. Wine, Women and Song 14. Hi Henry's Minstrels 15.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): Elmer Walters in Side Tracked pleased fair house 6. The Ride for Life produced many thrills 11; good business. Beach and Bowers' Minstrels 13. Charles B. Hanford 14. At the White Horse Tavern 16.

COUNCIL BLUFFS.—DOHANY THEATRE (George Stevenson, manager): Jossey Stock co. in The Signal of Liberty; fair business; satisfactory performance. What Happened to Jones 17. Wilbur-Kirwin Opera co. 24-March 2. Ole Olson 3. Brown's in Town 6. Chicago Opera co. 12.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Charles B. Hanford 8 in Private John Allen; good business; good performance. A Hole in the Ground 11 drew well; performance good. At the White Horse Tavern 15. Secret Service 19. Why Smith Left Home 25. Aunt Jerusha 28.

CENTREVILLE.—ARMORY OPERA HOUSE (G. W. Needles and Co., managers): Damon and Pythias (local) to capacity 5. A Night in Chinatown failed to appear 7. International Operatic co. 13. Charles B. Hanford 16.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (John B. Henderson, manager): A Hole in the Ground 9; good attendance. Charles B. Hanford 13. At the White Horse Tavern 14. Beach and Bowers' Minstrels 15. Myrkle-Harder co. 18-23.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): My Aunt's Nephew 8 pleased a fair house. The Pixies (local) 11; packed house; audience pleased. A Poor Relation 16.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): A Merry Chase 12. A Hole in the Ground 13. Chase-Lister co. 18-21 and 23. The Belle of New York 22.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): Rice and Barton's Gaiety co. 6; good business; specialties good. The Princess Chic 13. Williams and Walker 15. Secret Service 16.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, manager): Henderson's Stock co. 12 failed to appear. Star Quartette 18. Cherry Sisters 19. A Trip to the Circus 28.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Mahara's Minstrels 7 pleased large audience. A Poor Relation 18.——ITEM: W. A. Mahara spent last week visiting his home here.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Charles B. Hanford in Private John Allen [illegible] pleased fair house. [illegible] 7-9 in vaudeville pleased full houses. Frank Keenan 14.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Robert Downing 15. Brown's in Town March 1.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, manager): Kendal Comedy co. failed to appear 4-6. Passion Play pictures 13. A Merry Chase 16.

McGREGOR.—THE BERGMAN (Edward Bergman, manager): U. T. C. (local) 8 pleased topheavy house. Passion Play pictures 14.

LEON.—VAN WERDEN'S OPERA HOUSE (L. Van Werden, manager): Ole Olson March 4.

KEOSAUQUA.—UNION OPERA HOUSE (R. B. Rowley, manager): Clara Vaughan Wales co. 18-23.

BOONE.—ARIES OPERA HOUSE (Ben. B. Wiley, manager): Ferris Comedians 18-23.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Blue Jeans 4; poor house; mediocre performance. The comedy parts were satisfactory, but the heavier cast disappointing. Louette Babcock, Mary Stewart, and Conrad Cantzen were the best. Devil's Auction 5; crowded house; this ever popular attraction maintains its high standard. Amalia Maverhoffer, and Madge Torrance, the Brothers Leando, Margaret Kingore, James A. Franks, Florence and Beatrice Clements, W. H. Lovella, and Alice Stoddard won favor. Railroad Jack 6 tickled a small total. Madelon Cauffman made a favorable impression. Guy Caufman, James De Nover, Ethel Hollingshead, James Pollard, F. T. Elliott and W. S. Lackayer were the other good ones. Williams and Walker in Sons of Ham 7; S. R. O. at a premium. The skit was excellently staged and satisfactory. Edwin Rostell 8 in Hamlet to a small audience. Cast only fair, the best being Wilbur Elliott, Corinne Davis, and Gideon Burton. The Little Minister 9. Lowe Comedy co. 11, 12. A Hot Old Time 13. Arizona 14. Black Patti's Troubadours 15, 16. Parisian Belles 22. Modjeska 23. A Hole in the Ground 25. King Rastus 27. Under the Red Robe March 1.——GRAND OPERA HOUSE (James L. King, manager): Field's Minstrels (Western) 5; good crowd; fine performance. Al. Field, Tommy Donnelly, Billie Taylor, Bees Prosser, Arthur Rigby, Arthur Yale, and Doc Quigley were warmly applauded. Little Trixie 9; fair houses. May Smith Robbins sang and danced well, and Mable Colton, Mae York, Fred Robbins, and Frank Colton were also satisfactory. Old Jed Prouty 16.——ITEMS: L. M. Crawford has returned from a trip to New Mexico and Texas. He has secured a lease of Myar's Opera House, El Paso, and purchased the bill posting plant at that point. He intends to add theatres at Trinidad, Col., and Las Vegas, and Albuquerque, N. M., to his circuit in the near future.—John Mylle, who has been with Ferris Comedians, has joined Railroad Jack.

THOMAS R. HYATT.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): Chase-Lister co. 4-8 to S. R. O. first night; satisfactory business following. Plays presented; Young Mrs. Winthrop, The Mystic Mountain, An Amiable Maniac, Oak Ridge, and Captain Raikes. Harry Noble, and Harry Fisher deserve special mention. Si Plunkard 9; good audiences; the best co. Manager Lewis has had. Devil's Auction 11. The Telephone Girl 12. Arizona 13. The Little Minister 14. A Hot Old Time 15. Ole Olson 16. Richards and Pringle's Minstrels 21. John Griffith 26. A Stranger in a Strange Land 27.——TOLER OPERA HOUSE (Colonel H. G. Toler, manager): The Griffiths 4-9; fair business.——ITEM: Fritz Huttman, of the Andrews Opera co., spent 10 with his family here and reports Chad Parker and Nellie Andrews as recent additions to that co.

LEAVENWORTH.—GRAND OPERA HOUSE (T. Sinks, manager): May Smith Robbins in Little Trixie pleased fair house 10. Uncle Rube 19.——CRAWFORD THEATRE (M. J. Cunningham, manager): Williams and Walker in Sons of Ham 10; excellent performance; packed house. Ferris Comedians opened to a packed house 11. Repertoire follows: Forgiven, We-'Uns of Tennessee, The Fatal Card, The Plunger, The Stowaway, East Lynne, Just Before Dawn, and Falsely Accused. Old Jed Prouty 17.——ITEM: Fred H. Harvey purchased the Crawford Theatre Building at sheriff's sale 5 for $6,000.

PARSONS.—EDWARDS' OPERA HOUSE (Howard Graves, manager): International Operatic co. 1 entertained good audience. A Breezy Time 4; fair co.; good audience. Little Trixie 6 fairly pleased good audience. Ward's Minstrels 18. A Hot Old Time 20. John Griffith 22. A Stranger in a Strange Land March 5. A Romance of Coon Hollow 7. A Woman in the Case 9.

NEWTON.—NEW RAGSDALE OPERA HOUSE (Conrad and Jackson, managers): Victor Lee, magician, 6, 7 pleased fair house. Si Plunkard 8; good house; good performance. Chase-Lister co. in An Amiable Maniac pleased a good house 9. Andrews Opera co. 11. The Little Minister 15. Miss Topsy Turvy 16. A Woman in the Case 22. A Stranger in a Strange Land 26. John Griffith 28.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Black Patti's Troubadours 6; good house; good performance. Devil's Auction had the usual business 7; performance good. Irene and Zaza were the features. Blue Jeans 9 failed to appear. Arizona 18. The Girl from Chili 19. A Hot Old Time 21. M'liss 26.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Robert Sherman co. 4-9 in My Friend from Arkansas, The American Heiress, The Way of the World, An Irish Widow, Sapho, East Lynne, and Ten Nights in a Barroom; co. fair; small business. Arizona 11. Ole Olson 21. Dr. J. J. Lewis, lecture, 22. Virginius March 2. Si Plunkard 9.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (W. Irving Hill, manager): The Little Minister to small business 8. Williams and Walker in Sons of Ham 11; big business; co. strong. Black Patti's Troubadours 14. Arizona 15.——ITEM: George Walker, of Williams and Walker, was raised here, and his friends gave the entire co. a reception.

WELLINGTON.—WOOD'S OPERA HOUSE (T. C. Roup, manager): Madison Square Theatre co. 4-9 presented A Southern Rose, Life at Long Branch, Hazel Kirke, A Circus Girl, East Lynne, and Sapho to fair business; co. excellent. Si Plunkard 11; full house; audience pleased.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Devil's Auction 8 pleased good house. Blue Jeans 12 canceled. Black Patti's Troubadours 11. Parisian Belles 15. A Hot Old Time 16. The Girl from Chili 18. Arizona 19. John Griffith 21. A Wise Member 23.

ATCHISON.—THEATRE (E. S. Brigham, manager): Ferris Comedians 4-6 and 8, 9 played Just Before Dawn, Forgiven, We-'Uns of Tennessee, The Fatal Card, and The Stowaway to good and pleased houses. The Little Minister 7. A Hot Old Time 12. Old Jed Prouty 15.

OTTAWA.—ROHRBAUGH THEATRE (G. F. Kaiser, manager): Devil's Auction 6; pleasing performance; good business. Edwin Rostelle in King Lear 7; light business. Black Patti's Troubadours 13. A Hot Old Time 22.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, manager): A Wise Woman 7; good business; pleased audience. Ole Olson 13. Rusco and Holland's Minstrels 23. Si Plnkard March 8.

INDEPENDENCE.—AUDITORIUM (B. Blosser, manager): Over the Fence 13 canceled. Ward's Minstrels 14. Independence Concert Band 20. A Romance of Coon Hollow March 8.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Edwin Rostelle in King Lear 6; good performance; fair house.——ITEM: Marie Langdon succeeds Miss McCollough in Edwin Rostelle's co.

HUTCHINSON.—SHAW THEATRE (Will S. Thompson, manager): Dark.——OPERA HOUSE (W. A. Loe, manager): Railroad Jack 8; good house and performance. Arizona 12.

CHANUTE.—WILLIAMS THEATRE (G. W. Williams, manager): Scandinavian Quartette 7. Black Patti's Troubadours 12. A Wise Member 18. Chase-Lister co. March 4-9.

PEABODY.—MASONIC OPERA HOUSE (F. H. Prescott, manager): Railroad Jack 7; fair house and co. Andrews Opera co. in Martha pleased crowded house 9. Ole Olson 19.

M'PHERSON.—NEW OPERA HOUSE (E. A. Russ, manager): Edwin Rostell in Hamlet 4; good attraction and house. Si Plunkard 7 pleased fair house. Railroad Jack 11 canceled. Ole Olson 15.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): A Breezy Time 6; good business. Devil's Auction 12.

LYONS.—BUTLER OPERA HOUSE (J. G. Sutton, manager): A Wise Member 4; fair business and co. Ole Olson 14.

HOLTON.—HARMON'S OPERA HOUSE (G. H. Jarvis, manager): Dark.

KENTUCKY.

FRANKFORT.—CAPITAL THEATRE (J. B. and A. D. Blanton, lessees and managers): Under the Red Robe 5. A Milk White Flag 9; good business; audience pleased. Why Smith Left Home 11. The Dairy Farm 14. Elks' Minstrels 15. A Trip to Chinatown 18. A Young Wife 20. The Christian 28.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Why Smith Left Home 8, 9; heavy matinee; light night houses. A Milk White Flag 11; excellent business; strong specialties. John Dunne who lately rejoined the co., made his usual hit as the colonel.

PARIS.—GRAND OPERA HOUSE (R. S. Porter, manager): Why Smith Left Home 9; fair business; co. good. A Milk White Flag 12; good business; performance satisfactory. White's Faust 14.

HENDERSON.—OPERA HOUSE (Lee and Oberdorfer, managers): Uncle Josh Spruceby 13; good house; pleasing performance. What Happened to Jones 15.

LANCASTER.—GARRARD OPERA HOUSE (M. D. Hughes, manager): White's Faust 16. A Trip to Tramptown 25.

ASHLAND.—NEW ASHLAND THEATRE (Bryan and Martin, managers): Columbia Opera co. 14. Why Smith Left Home 16. White's Faust 21.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, manager): Faust 16 canceled.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (David H. Davis, manager): Baldwin-Melville co. 4-9 in Van the Virginian, Only a Farmer's Daughter, A Race for a Husband, A Soldier of the Empire, and Wicked London; good houses; good performances. Alberta Gallatin in Nell Gwynne 10, 11; fair houses; good performances. The Hottest Coon in Dixie 23. Devil's Auction 24. Under the Red Robe 28.

LAKE CHARLES.—OPERA HOUSE (Riddick and Toomer, managers): [illegible] Stillman co. in Americans Abroad, Among the [illegible], Young Mrs. Barnes, Our Boys, Queen's Evidence, Little Lord Fauntleroy, and Quo Vadis 4-9; good business. Gorton's Minstrels [illegible]; good house pleased. Modjeska in King John 11; S. R. O.; excellent production. When We Were Twenty-one 13.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas [illegible]): [illegible] Dramatic co. in The [illegible] 20; good performance; audience large. Alba Heywood 9; excellent performance; good house. Carpenter's Quo Vadis 13. Alba Heywood (return) 20. The Fast Mail 25.

BATON ROUGE.—ELKS THEATRE (J. G. Contelman, manager): A Prisoner of Algiers 5; fair performance; good business. Quo Vadis 16. When We Were Twenty-one 17. The Man from Mexico 20. Rupert of Hentzau 21. Alba Heyward 22. The Fast Mail 26.

THIBODAUX.—OPERA HOUSE (H. N. Coulon, manager): Gorton's Minstrels 10 fairly pleased small audience. Carpenter's Quo Vadis 11. Heywood's Celebrities 15. The Fast Mail 23.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): U. T. C. co. 8; fair attendance. E. V. Phelan co. 11-16 presenting The Ensign, Too Much Johnson, In Sight of St. Paul's, The Fatal Card, Held by the Enemy, A Southern Romance, The Creole, The Great Randolph Mystery, Led Astray; good business. Gertrude Coghlan 19, 20. The Old Homestead 27, 28.——PORTLAND THEATRE (E. E. Kounes, manager): The New Portland Stock co. closed a successful week in Nell Gwynn 9. Jere McAuliffe's co. 11-16, presenting All for Gold, The Man-o'-War's Man, The Fire Patrol, In the Heart of the Storm, The Electrician, Unjustly Accused, Camille, Under Sealed Orders, The Great Diamond Robbery, The Romance of an Actress, and Southern Chimes; good co.; excellent business.——ITEMS: Burton Holmes gives his fourth lecture at City Hall 14.—Ernest Seton Thompson will lecture at City Hall 16.—Harold Bauer gives a musicale at Kotschmar Hall 19.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Rowe-King co. closed a four nights' engagement 8 to fine business. Grace Hamilton scored a success, and was well supported by the co. in For Liberty and Love, The Moonshiner's Daughter, Mr. Barnes of New York, Quo Vadis, The Mystery of Feniey Manor, and A Free Born American. Grimes' Cellar Door 9; large and satisfied audience. James B. Mackey, Louise Sanford, and Georgie Cunningham were especially good. Local Minstrels, under direction of Mrs. Rosenbaugh, 7-11; big business. Stetson's U. T. C. by a good co., had [illegible] houses 12. The Old Homestead 26. When We Were Twenty-one 27, 28.

LEWISTON.—UNION HALL (Charles Horbury, manager): Stetson's U. T. C. to large houses 9. Katherine Rober co. opened for a week 11 in Madame Sans Gene to S. R. O., followed by Sapho, Quo Vadis, The Deacon's Daughter, Moths of Society, Romeo and Juliet, and A Nutmeg Match; excellent co. Vanity Fair 18. Grimes' Cellar Door 19. When We Were Twenty-one 22, 23.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Rowe-King co. opened 11 for a week to capacity. Plays: For Liberty and Love, Quo Vadis, Mr. Barnes of New York, The Moonshiner's Daughter, East Lynne, A Free Born American, and The Mystery of Fernal Manor. When We Were Twenty-one 21.

AUGUSTA.—OPERA HOUSE (David Owen, resident manager): Grimes' Cellar Door 8; small audience; performance good.—Stetson's U. T. C. 13; large and pleased audience. Gertrude Coghlan 14. Nell Gwynne 15. Robinson Opera co. 18-23. The Old Homestead 25. Katherine Rober co. 26-March 2.

ROCKLAND.—FARWELL OPERA HOUSE (Rob Crockett, manager): Rowe-King co. closed a successful week 2. Portland Theatre Stock co. 16. When We Were Twenty-one March 2.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): Grimes' Cellar Door 15. Seven Old Maids of Levender Town (local) 22.

EASTPORT.—MEMORIAL OPERA HOUSE (Wilbor A. Shea, manager): Grimes' Cellar Door 12; crowded house. Edouard D'Orze 18.

BELFAST.—OPERA HOUSE (Bray and Maxfield, managers): Dark.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Van Dyke and Eaton co. 4-9; large business. Plays presented: The Parisian Princess, Friends, Across the Trail, The Law of the Land, Two Nights in Rome, and An Enemy to the Czar; co. made good impression. Uncle Hez 12; fair business performance satisfactory. Clay Clement 15. Keystone Dramatic co. 18-23. Chattanooga 25.

ANNAPOLIS.—OPERA HOUSE (J. Boyd Dexter, manager): The American Girl 12; fair house; excellent performance. Uncle Hez 13; poor house and performance. Laurence, hypnotist, 18-20.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, manager): Frank Davidson 18-20. A Breezy Time 25.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (D. O. Gilmore, manager): The Drummer Boy was ably presented 8, 9 by local amateurs, under the auspices of the Spanish War veterans. J. A. Griffin, Fred Luther, Ray Robertson, and George W. Whitehead received special mention, as did A. F. Nail's finished portraiture of Uncle Joe. The Man from Mexico failed to arouse tropical enthusiasm on his last visit 12. Walter E. Perkins was the star. Herbert Kelcey and Effie Shannon pleased a good audience with My Lady Dainty 14. Guy Bates Post and Isabel Waldron also scored. Unleavened Bread 15. The Dairy Farm 19. Clara Clemens and Marquis De Souza 21. All on Account of Eliza 22. Kellar 23.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Elroy Stock co. did fair business 4-9. Repertoire: A Tramp's Daughter, Over the Hills to the Poorhouse, Hans Hanson, The Siege of Pekin, In the Heart of London, Love and Money, She Stoops to Conquer, A Spring Chicken, and Ten Nights in a Barroom. King Dramatic co. opened for a week in The Cherry Pickers to large and pleased audience 11. Lawrence Grattan and Henrietta Browne, in the leading roles, made hits and had good support. The Prisoner of Zenda 23. Daniel R. Ryan co. 25-March 2.——ITEM: Annabelle Davidson, treasurer of the City Theatre, has recovered from the grip and is again in the office.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gilillan, manager): 'Way Down East did a good business 6; a large and fashionable audience greeted Harold Bauer. Bennett and Moulton co. had a profitable week 11-16. Plays: The Lost Paradise, Wicked London, Darkest Russia, Shadows of a Great City, The Yellow Peril; or, China and the Powers, A Daughter of the South, The Bosom Friend of Bowser, The Mother, The Pride of Kerry, The Son of Monte Cristo, and The Wide, Wide World. Burton Holmes' lecture 18. A Bunch of Keys March 1. Mrs. Le Moyne 8. Murray and Mack 11. Smith College Glee Club 13. Hearts of the Blue Ridge 14.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): King Dramatic co. ended their week's stay 9, having averaged fair business. Harcourt Comedy co. opened for a week 11 with Master and Man to S. R. O. Repertoire also includes Sapho, The Pay Train, Blow for Blow, The Prisoner of Andersonville, Camille, Beacon Lights, O'Day the Alderman, Knobs o' Tennessee, and The Gypsy Queen; specialties by Fielding and Walker, Blanche Gibbs, Maud Hazel, Little Beatrice, Harry Moore, Huxtable and Stock, and Jack Dempsey. At Piney Ridge 18. Maro 20. On the Stroke of Twelve 21-23. Elroy Stock co. 25-March 2.

NORTH ADAMS.—RICHMOND THEATRE (W. P. Meade, manager): 'Way Down East 12; large audience; co. well balanced. Louis Francis Brown lectured 14 to good audience. Sporting Life 16.——COLUMBIA THEATRE (James A. Regan, manager): Waite's Comedy co. week 11-16; big business. Repertoire: Just Before Dawn, Queena, the Actress, The Fatal Card, In Sunny Tennessee, The Kidnappers, A Man from the South, A Celebrated Case, The Black Flag, and The Great I Am.——WILSON THEATRE (H. F. Kells, manager): South Before the War 13; house crowded; best co. of the kind seen here in many months. A Romance of Coon Hollow 19.

LYNN.—THEATRE (Dodge and Harrison, managers): Pendragon Minstrels (local) 7 made good to a large audience. When We Were Twenty-one 8; performance excellent; fair house. Our New Minister 9 pleased good business. The Gems 11-16; good business; satisfactory performances. Plays: Comrades, Only a Private, For the Old Love's Sake, Wanted, a Wife, Her Double Life, and The Way of the World. Daniel R. Ryan co. 18-23.——WATSON'S OPERA HOUSE (J. P. Bassett, resident manager): The Flints, hypnotists, 11-13; performances and attendance satisfactory. Down Mobile 14-16. Indian Maidens 18-20.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Ward and Vokes in The Floorwalkers did record breaking business 12. Kellar 14. Zephra (local) 13, 15, 16. King Dramatic co. 18-23. Advertised repertoire: The Cherry Pickers, Faust, The Cotton King, Carmen, The Power of the Press, Quo Vadis, Northern Lights, Lost in London, The Sporting Duchess, The Streets of New York, and Dr. Jekyll and Mr. Hyde.

FITCHBURG.—CUMINGS' THEATRE (Edgar La Nyon, manager): Bennett-Moulton co. 4-9; fair business. A capable co. presented The Prisoner of Zenda 11; fair business. Kellar 18. Down Mobile 22. At Piney Ridge 23.——WHITNEY OPERA HOUSE (Spinney and Oldfield, managers): The Flints, hypnotists, 4-9 pleased fair audiences. Spooner Dramatic co. opened for a week 11 in The Black Flag; fair business.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): When We Were Twenty-one 12 pleased good business. At Piney Ridge 14. Our New Minister 15. The Man from Mexico 16. Jere McAuliffe co. 18-23.——MUSIC HALL (W. H. Emery, manager): City Sports 11-13; good houses. The Convict's Daughter 14-16. The Queen of Chinatown 18-20. Grimes' Cellar Door 21-23.

WORCESTER.—THEATRE (Charles C. Collin, resident manager): Walter Perkins in The Man from Mexico had fair houses 8, 9. Kellar did a good business 10, 11. Our New Minister appeared before slender patronage 12. Ada Rehan 25. Louis Mann and Clara Lipman 28.——LOTHROP'S OPERA HOUSE (Shea and Wilton, managers): The Tide of Life proved a money winner 11-16. The Eleventh Hour 18-23.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Cook-Church co. 18-23. Repertoire: The White Squadron, An Actor's Romance, The Midnight Alarm, The Land of the Midnight Sun, The Police Patrol, The Ruling Passion, A Soldier of the Empire, An Innocent Sinner, An Actor's Romance, and The District Fair.

WEBSTER.—MUSIC HALL (A. G. Tuttle, manager): When We Were Twenty-one, presented by a most excellent co., headed by William Morris, played to fair business 8. The Prisoner of Zenda 9 [illegible] performance; small house. Belshazzar (local) to S. R. O. 11, 12, under direction of A. H. Newton, Jr., of Boston. A Spring Chicken 18.

HAVERHILL.—ACADEMY OF MUSIC (J. F. West, manager): Elks' Minstrels 7 to capacity. When We Were Twenty-one 9 [illegible] by a large audience. Vera de Noie co. 11-16 presented first half of week Carmen, [illegible] and A Soul for Gold; co. and business good. Ward and Vokes 5. A Bunch of Keys 9.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, managers): Life's Vaudeville co. 8, 9 pleased fair houses. Vanity Fair 11. Down Mobile 13. The Flints 14-16. Hearts of the Blue Ridge 21. The Man from Mexico 22. Macauley-Patton co. 25-March 2.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, manager): Bennett-Moulton co. [illegible] 11-13; good business; performances [illegible]. Repertoire: In Darkest Russia, The Lost Paradise, and Wicked London. Howe's Moving Pictures 25. The Prisoner of Zenda March 8.

WALTHAM.—PARK THEATRE (E. F. Snell, manager): Kennedy Players 11-16 opened to good business. Repertoire: Tracked Down, In the Shadow of the Law, Faust, The Midnight Express, Sapho, Tom Sawyer, and The Irish Duke; performances good. At Piney Ridge 21.

GARDNER.—MUSIC HALL (Frank B. Edgell, manager): Macauley-Patton co. closed a successful engagement 9. Boston Sextette 13; performance good; good house. Our New Minister 16. Down Mobile 23. Uncle Josh Spruceby 28.

ROCKLAND.—OPERA HOUSE (L. Drayton Bates, manager): C. H. Perkins' Texas and Virginia Jubilee Singers gave sacred concert 10 to fair house; singing good. The Prisoner of Zenda 27. Kennedy's Players March 18-23.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Gertrude Coghlan in Vanity Fair 9. Uncle Josh Spruceby 14. When We Were Twenty-one 15. At Piney Ridge 16. Rowe-King co. 18-23.

TAUNTON.—THEATRE (Gilbert Padelford, manager): Harcourt Comedy co. closed a successful week 9. Ward and Vokes 13 in The Floorwalkers; large house; co. good.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice E. Callahan, manager): Callahan, Chace and Weston's Minstrels 9; good business. South Before the War 12. Sporting Life 15. Morrison Comedy co. 18-23.

WALDEN.—AUDITORIUM (George T. Campbell, manager): Dark.——ITEM: John Jackson Walsh, manager of Point of Pines, will make his home here until Spring.

GREAT BARRINGTON.—TOWN HALL (Maurice E. Callahan, manager): Callahan, Chace and Weston's Minstrels 8; large audience pleased.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The Prisoner of Zenda pleased large audience 12. Kellar 16.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): 'Way Down East 11; good performance; large audience. Howe's Moving Pictures 22.

QUINCY.—MUSIC HALL (D. King, manager): At Piney Ridge 19. The Prisoner of Zenda 28.

PLYMOUTH.—DAVIS' OPERA HOUSE (A. H. Perry, manager): Dark.

MICHIGAN.

GRAND RAPIDS.—POWERS' (O. Stair, manager): John Drew 9 in a poor dramatization of Richard Carvel. Quo Vadis 15, 16.——GRAND (O. Stair, manager): The Sporting Duchess did a deservedly good business 7-9; the co. is very evenly balanced, and the scenery, costumes and all accessories were adequate. The Heart of Maryland opened to a crush 10 for four nights, and proved to be as good a presentation of the play as has been seen here before at high prices. Mabel Howard sustained the leading role with credit. Where is Cobb 14-16.

KALAMAZOO.—ACADEMY OF MUSIC (B. H. Bush, manager): Hi Henry's Minstrels 8; business excellent; strong co. John Thomas Concert co. delighted a large audience 11. Elmer E. Vance presented his new play, Treasure Island, to a crowded and pleased audience 13; there is a fine storm scene in the third act. Quo Vadis 14. Standard Stock co. 18-23. Arizona 27.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Hi Henry's Minstrels pleased crowded house 7. Standard Stock co. 11 for a week to good and pleased house. Plays first part of week: The Black Flag, A Man of the People, and Mother and Son. Stetson's U. T. C. 22. Arizona 28. The Belle of New York March 4. Why Smith Left Home 8. Old Jed Prouty 12. Frederick Warde 14.

ANN ARBOR.—ATHENS THEATRE (Dean Seabolt, manager): Quo Vadis 6; fair business; performance good. Dainty Paree Burlesquers 8; full house; University of Michigan Glee, Banjo and Mandolin Clubs 9; good business. The Limited Mail (return) 12. The Heart of Maryland 20. Arizona 21. Vaudeville 22. Superba 25. New York Stars March 1.

BENTON HARBOR.—BELL OPERA HOUSE (Bell and Mills, managers): Bon Ton Stock co. played Grit 8 to poor house, and Wicked London 9 to crowded house; fair performances. Jake Simons presented The Forged Certificate 11; crowded house; audience pleased.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): Next Door pleased large audience 5. Nevada, the Lost Mine (local), to good business 8. A Day and a Night drew well 11. Charles Fraser, lecturer, 14. Humpty Dumpty 15. Quo Vadis 20.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): The Doctor's Warm Reception 11; large and pleased audience.——CITY OPERA HOUSE (John Wilhelm, manager): Dark.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, manager): The Doctor's Warm Reception 14. Harry Corson Clarke 27. Clara Mathes co. March 11-16.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): Quo Vadis pleased large house 9. Kronold-Jackson recital pleased good house 12. The Heart of Maryland 19.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Humpty Dumpty 14. Otis Skinner 16. Haverly's Minstrels 19.

JACKSON.—ATHENAEUM (H. J. Porter, manager): Quo Vadis 7; large house; excellent performance. Humpty Dumpty 16.

MARQUETTE.—OPERA HOUSE (E. S. Rice, manager): The Doctor's Warm Reception 16. Long Stock co. 18-23. Harry Corson Clarke 26.

PETOSKEY.—GRAND OPERA HOUSE (G. M. Harwood, manager): The Doctor's Warm Reception 12; large and pleased audience.

ST. JOHNS.—ALLISON OPERA HOUSE (O. L. Fisher, manager): Young Opera co. Feb. 11; good house and co. Wicked London 21.

CHARLOTTE.—THOMAS OPERA HOUSE (Foughman and Miller, managers): Dark.

OWOSSO.—SALISBURY OPERA HOUSE (C. E. Salisbury, manager): Dark.

MINNESOTA.

MANKATO.—THEATRE (Bruil and Bear, lessees; O. H. Gibble, Jr., resident manager): Dan Sully in The Parish Priest 2; good house; excellent performance. M'liss 11; fair house; co. and scenery good. Harry Corson Clarke co. in What Did Tomkins Do 12; fair business; co. good. Mr. Clarke was ill at St. Paul with the grip, and his part taken by his understudy. The Hottest Coon in Dixie 15 canceled. Side Tracked 16. The Belle of New York 18. Frank Keenan 22.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): A Hole in the Ground to good business 5; ordinary co. The Belle of New York 8; big business; good performance. A Brass Monkey 15. Frederick Warde 20. A Poor Relation 28.

ALBERT LEA.—OPERA HOUSE (W. T. Gage, manager): King Perkins co. in The Buckeye 4, Check 5, and Texas 6; creditable performances; fair audiences. The Belle of New York 9; excellent performance; full house. William Owen 16.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, managers): My Aunt's Nephew 5; good business; fair performance. At the White Horse Tavern 12. Harry Corson Clarke 14. Frederick Warde 18.

OWATONNA.—METROPOLITAN OPERA HOUSE (S. R. Nelson, manager): Harry Randall, lecturer, 8, 9; fair houses. Harry Corson Clarke 15. Frederick Warde 19. Side Tracked March 2.

CROOKSTON.—GRAND OPERA HOUSE (Welsh Brothers, managers): The Bell Boy 18. Daniel Sully 21. Sousa's Band March 1.

NORTHFIELD.—[illegible] (S. Ware, manager): [illegible] St. Olaf College Band [illegible] 14.

WASECA.—[illegible] 8.

[illegible]

MISSISSIPPI.

MERIDIAN.—[illegible] OPERA HOUSE (L. Roth[illegible]): [illegible]teers 8 pleased large au[illegible]. The Man from Mexico 11 delighted a large [illegible]. Crescent Stock co. 18-23. [illegible] 27. The Councillor's Wife March 1.

GREENVILLE.—GRAND OPERA HOUSE (H. [illegible], manager): Leon Herrmann 6; fair house. What Happened to Jones 7; good business. Primrose and Dockstader's Minstrels to large audience 8. The Three Musketeers 13. The Man from Mexico 15.

COLUMBUS.—O'NEILL THEATRE (William T. Mahon, manager): Why Smith Left Home 6 delighted large audience. Leon Herrmann 7; fair business. Harry Glazier 9 in The Three Musketeers was well received by fair house.

PORT GIBSON.—OPERA HOUSE (Davidson Brothers, managers): Charles Tolson co. 8, 9 in A Prisoner of Algiers, Peck's Bad Boy and Don't Tell My Wife; small houses; co. fair.

CANTON.—OPERA HOUSE (J. A. Herron, manager): Why Smith Left Home 4; large and appreciative audience. Laurant, magician, 8; small audience; performance good.

JACKSON.—KNIGHTS' OPERA HOUSE (F. J. [illegible], manager): Laurant, magician, 6; fair house 8. The Prisoner of Algiers 11. The Three Musketeers 15.

McCOMB.—NEW OPERA HOUSE (C. W. Crabb, manager): Carpenter's Quo Vadis 7; S. R. O.; audience pleased. Lamant, magician, 12.

MACON.—LYCEUM (Klaus and Feibelman, managers): Herald Square Opera co. failed to appear 11. Hawthorne Sisters 14-16.

YAZOO CITY.—CITIZENS' OPERA HOUSE (John Lear, manager): The Three Musketeers 11; large audience; excellent performance.

MISSOURI.

WEBB CITY.—BLAKE THEATRE (Roe E. Blake, manager): Black Patti's Troubadours 5 pleased large audience. For Her Sake 7; fair performance; good house. Devil's Auction 10; excellent performance; S. R. O.; receipts $525. Ethel Tucker co. 11-16 opened to good business. Plays: Knobs o' Tennessee, Lend Me Your Wife, A Virginia Rose, Queena, Humanity, and Old North Carolina Folks.

JOPLIN.—CLUB THEATRE (Mrs. George B. Mickols, lessee; W. L. Hollonquist, manager): For Her Sake 6; fair house; good co. Devil's Auction 9; good house and co. Rusco and Holland's Minstrels 10; good house; audience pleased. The Little Minister 13. A Hot Old Time 17. John Griffith 19. Arizona 20. Ward's Minstrels 23. M'liss 24, 25.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): International Operatic co. 7; good business; performance fair. Rice and Barton's Gaiety co. 8; large and pleased house. Williams and Walker in Sons of Ham 12; fair business; excellent performance. Little Trixie 16. Charles B. Hanford 21. Blue Jeans 23. A Romance of Coon Hollow 26.

MACON.—BLEES' THEATRE (H. E. Logan, manager): Rice and Barton's Gaiety co. 7; good performance; good house. International Operatic co. 11; fair performance; good house. Little Trixie 15. Charles B. Hanford 19. Blue Jeans 23. Nashville Students March 2. Maloney's Wedding 11. The Girl from Chili 14.

SAINT JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Field's Minstrels 4; good business. The Little Minister 6. Old Jed Prouty 15.——LYCEUM THEATRE (C. U. Philley, manager): Blue Jeans 3; packed house. Williams and Walker in Sons of Ham 8, 9 drew fairly. A Hot Old Time 10, 11; large business. Aubrey Stock co. 17-23.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Houston, managers): International Operatic co. 5; fair performance; rather small attendance. Pinafore (local) 6; crowded house. A Hot Old Time 8; fair audience; fair performance. For Her Sake 9; good house; pleased audience. The Little Minister 12.

RICH HILL.—SANDERSON OPERA HOUSE (D. B. Hickey, manager): Roanoke 5; small house; fair production. Black Patti's Troubadours 9; big business; good performance. My Uncle from Japan (local) 16. Blue Jeans 18. The Girl from Chili 27. A Romance of Coon Hollow March 1.

FULTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): John Griffith 11 in Spartacus, the Gladiator; audience pleased; fair house. The Heart of Chicago 18. A Romance of Coon Hollow 20. Charles B. Hanford 23. Kreyer Family 25. Blue Jeans 28.

MEXICO.—FERRIS GRAND OPERA HOUSE (Hatton and Clendenin, managers): John Griffith in Spartacus, the Gladiator, 9; good performance; fair house. Rice and Barton's Gaiety co. 14. Hans Hanson 16. A Romance of Coon Hollow 19. Charles B. Hanford 21. Blue Jeans 27.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): The Wooing of Mrs. Van Cott to poor business 4. John Griffith in Spartacus, the Gladiator, to fair business 6. Tim Murphy to fair business 8 in A Bachelor's Romance. Williams and Walker 13. Secret Service 14.

KIRKSVILLE.—NEW HARRINGTON THEATRE (F. M. Harrington, manager): Beach and Bowers' Minstrels 9; big house; good performance. International Operatic co. 12. Charles B. Hanford 18. Nashville Students 28.

ROCK PORT.—OPERA HOUSE (J. W. Young, manager): Belcher Comedy co. Jan. 28-2 in Chick, The Lightning Rod Agent, The Inside Track, Mixed Macs, Hearts and Handcuffs, and Down the Slope; co. poor; business fair.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): John Griffith in Spartacus, the Gladiator, 7; fair and pleased audience. The Heart of Chicago 22.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Rusco and Holland's Minstrels 7 to $334; co. first-class. Kreyer Concert co. 15. A Romance of Coon Hollow 27.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Our Boys (local) 11. Rice and Barton's Gaiety co. 12. A Romance of Coon Hollow 23.

CARTHAGE.—GRAND OPERA HOUSE (Don. C. Hamilton, manager): Blue Jeans 6 failed to appear. John Griffith 18. A Hot Old Time 19. M'liss 28.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Rice and Barton's Gaiety co. 11.

MARSHALL.—OPERA HOUSE (Striker and Patterson, managers): International Operatic co. 6; small audience.

AURORA.—MINOR'S OPERA HOUSE (L. J. Minor, manager): Blue Jeans 15.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (Dick P. Sutton, manager): Della Pringle co. drew small houses 4-10. Eugenie Blair 15-17. The Christian 18-20. 'Way Down East 21-24. The Rounders 26-28.——SUTTON'S NEW THEATRE (Dick P. Sutton, manager): Dark.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): At the White Horse Tavern 4; good house; performance good.

GREAT FALLS.—GRAND OPERA HOUSE (Park and Frary, managers): Eugenie Blair 13. 'Way Down East 21. Murray and Mack March 1.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Eugenie Blair in A Lady of Quality to large and appreciative audience 11.

MISSOULA.—EMPIRE THEATRE (A. H. Hartley, manager): Dark.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehrung, managers): A Poor Relation 4; good house. Frank Keenan made many new friends. Arizona 7; house crowded. Notwithstanding acknowledged excellence of cast, including Grace Thorn, Lionel Barrymore, and Laura Almosnino, there was something listless about the performance. The Village Parson 11; slim house; fairly strong melodrama but much crudity in action. Richard Golden 12. Robert Downing 13. A Hole in the Ground 21. Under the Red Robe 25.——THE FUNKE (Crawford and Zehrung, managers): Williams and Walker 4-6; crowded houses on all three nights; audiences well entertained. Jossey Stock co. 11-16 opened to crowded house in A Soldier's Daughter. Wilbur-Kirwin Opera co. 18-23. Black Patti's Troubadours 28.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Gregory, managers): Robert Downing in Ingomar 4; good performance; fair business. The Hottest Coon in Dixie 5 canceled. Kirkhoff-Locke co. 11-16. Quo Vadis 22. For Her Sake March 6.——STEELE'S OPERA HOUSE (Bert Grates, manager): A Woman in the Case 6; good performance; business fair. Ten Nights in a Bar Room 13.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): The Hottest Coon in Dixie 6; poor business; zero weather; vocal numbers good. A Woman in the Case 8; poor business, satisfactory performance. Metropolitan Stock co. 21-23.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, manager): Robert Downing in The Seventh Commandment 11; good house; performance excellent. Across the Fence 20.

FREMONT.—LOVE'S THEATRE (Para Love, manager): Frank Keenan in A Poor Relation 5; large and appreciative audience. Robert Downing in The Seventh Commandment 14.

HASTINGS.—KERR OPERA HOUSE (James Elberle, manager): Arizona 5; fair house; excellent performance. A Woman in the Case 7; poor house; fair co.

NEBRASKA CITY.—THE OVERLAND (Charles Payne, manager): The Little Minister 4. Old Jed Prouty 13.——ITEM: Manager Payne is slowly recovering from a long siege of pneumonia.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): The Little Minister 5. Arizona 9; good business; excellent performance. A Hole in the Ground 22. Under the Red Robe 28.

PLATTSMOUTH.—PARMELE THEATRE (Parmele and Stadelman, managers): Arizona 8; excellent performance; good house. Under the Red Robe 27.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): The Hottest Coon in Dixie 4; good house; pleased audience.

CENTRAL CITY.—GRAND OPERA HOUSE (Jack Ramage, manager): Prince Romiro 6; fair business; audience pleased.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): A Woman in the Case Jan. 30; big business; audience pleased.

NORFOLK.—NEW AUDITORIUM (Colonel George H. Spear, manager): Frank Keenan in A Poor Relation 6; large and delighted house.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Phelan Stock finished a good week 9. When We Were Twenty-one 16. Prince Bohemia (local) 18-20. U. T. C. 22.——PARK THEATRE (Ormsby A. Court, manager): The Convict's Daughter 8-13; big business. City Sports 14-16. Hearts of the Blue Ridge 18-20. Midnight in Chinatown 21-23.

NASHUA.—THEATRE (A. H. Davis, manager): Rentz-Santley co. 4; good performance; good house. Vera De Noie co. presented Carmen, The Three Musketeers, and Devil's Island to fair receipts 5-9. Down Mobile 11; good performance; small receipts. At Piney Ridge 13; good performance; fair house. When We Were Twenty-one 18.

DOVER.—CITY OPERA HOUSE (Charles E. King, manager): E. V. Phelan co. 18-23. Plays advertised: The Ensign, Too Much Johnson, In Sight of St. Paul's, The Fatal Card, Held by the Enemy, The Great Ranbelph Mystery, A Southern Romance, Led Astray, The Creole, and Lady Audley's Secret.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Kennedy's Players finished the week with Sapho 7. The Midnight Express 8, and Tom Sawyer and Ten Nights in a Bar Room 9; co. well received; fair houses.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): When We Were Twenty-one was received with much favor by a large audience 12. The Man from Mexico for a local benefit 18.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): When We Were Twenty-one delighted a large audience 11.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Stetson's U. T. C. 20. When We Were Twenty-one March 6.

SOMERSWORTH.—OPERA HOUSE (Joseph F. Noyes, manager): Perry's Vaudeville co. 14-16. Gallager Stock co. 25-March 2.

NEW JERSEY.

ELIZABETH.—LYCEUM THEATRE (William McD. Drake, manager): Melbourne had its first production here 8 and pleased a large house. Mathews and Bulger 9 in The Night of the Fourth; good house; audience pleased. A Lion's Heart 12; satisfactory performance; good house. Kilties' Band 16. Alma Chester co. 18-23. Corse Payton co. 25-March 3.——JACOBS' THEATRE (George W. Jacobs, manager): A Bunch of Keys pleased big business 13. A Guilty Mother 18. American Specialty co. 22, 23. Aubrey Stock co. 25-March 3.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Corse Payton's Brooklyn Theatre co. opened 11 for the week with The Wife, followed by The Galley Slave, Hazel Kirke, The Private Secretary, The Charity Ball, Jim the Penman, The Banker's Daughter, A Child of the State, Drifted Apart, The Plunger, Two Friends, and Don't Tell My Wife; S. R. O. The Four Cohans 19. A Guilty Mother 20. A Texas Steer 23. Andrew Mack 25. Gertrude Coghlan 28. Alice Neilsen 1. James A. Herne 4.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): On the Stroke of Twelve to large business 7-9; co. good. Two Jolly Companions, with a fair co., 11-13; fair business. Worthy of mention were M. E. Hanley, J. W. Clifford, Cora Merrill, and Leonora Matthews. A Guilty Mother 14-16. South Before the War 21-23.——ITEM: Later in the season Henry Myers will produce here his new melodrama, Human Spiders.

BRIDGETON.—MOORE'S OPERA HOUSE (Edward B. Moore, manager): The Gamekeeper 12; good performance and house. A Breezy Time 14. The Flaming Arrow 16. A Guilty Mother 21.——ITEM: The management of Moore's Opera House has changed hands, Edward B. Moore, son of the former manager, William J. Moore, taking full charge. He intends to make some radical improvements. Boxes will be put in, the stage enlarged and new scenery purchased.

CAMDEN.—THEATRE (M. W. Taylor, manager): Man's Enemy 7-9; fine performances; S. R. O. The Flaming Arrow 11-13; good performances; big business. Two Jolly Companions 14-16 opened to big business. Gay Masqueraders 18-20. The Gamekeeper 21-23. On the Suwanee River 25-27. Chattanooga 28-March 2. An American Gentleman 4-6.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (B. W. Suydam, manager): Carl A. Haswin in A Lion's Heart 13; good audience; good performance. Two Jolly Companions 19. The Wolves of New York 21. The Sorrows of Satan 22. Waite's Comedy co. 25-March 2.

PATERSON.—COLUMBIA (Abe Leavitt, manager): The Flaming Arrow 7-9; good business; co. capable. A Guilty Mother 11-13; satisfactory business; performance pleasing. A Bunch of Keys 14-16. Corse Payton's Stock co. 18-23. Corse Payton's Comedy co. 25-March 2.

RED BANK.—OPERA HOUSE (Charles E. Nieman, manager): A Breezy Time 9; good business; performance unsatisfactory. Kilties' Band 15. Chester De Vonde co. 18-23. In the Path of the Plague 27.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Allan Villair co. 11-16 canceled. Imperial Bell Ringers 20. The Long Strike 22.

WASHINGTON.—OPERA HOUSE (Robert Petty, manager): Broadway Theatre co. 11-13 canceled.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Dark.

ORANGE.—MUSIC HALL (Charles E. Dodd, manager): Alma Chester co. 12-17; fair patronage.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittinger, manager): Lee, hypnotist, 11-16. Human Hearts 19. Robert Downing 6 postponed.

ALBUQUERQUE.—NEHER'S OPERA HOUSE (W. J. Zirhut, manager): Human Hearts 18.

NEW YORK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): The Still Alarm drew a big house 7; performance pleasing. A Rag Time Reception disappointed small house 8. The City of New York drew fair houses 9. Andrew Mack in The Rebel to S. R. O. 13. Finnigan's Ball 14. Lost River 15. Mrs. Le Moyne 16. Local Minstrels 19. Wilbur Opera co. 22, 23. The Burgomaster 27.——ITEMS: Beatrice Herford appeared under the auspices of the Woman's Club 8 to a large and appreciative audience. Her entertainment was delightful.—Charles F. Underhill's reading of The Rivals was enjoyed by the students of the High School and their friends 9.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): James O'Neill in Monte Cristo 4-6; excellent performances; good houses. Louis Mann and Clara Lipman in All on Account of Eliza drew well and pleased 8, 9. Shore Acres, by a capable co., to good house 13. Peter F. Dailey 21. At the White Horse Tavern 22, 23.——BASTABLE THEATRE (S. S. Shubert, manager): Shenandoah attracted large and well pleased audiences 7-9. Midnight in Chinatown also drew well 11-13; good performances. Eight Bells 14-16. Lost River 18-20. Agnes Burroughs 21-23.

UTICA.—MAJESTIC THEATRE (Sam S. Shubert, lessee; Warren R. Day, manager): Wilbur Opera co. closed one of the biggest week's business in the history of the house 3 with a sacred concert. Sarah Cowell Le Moyne in The Greatest Thing in the World 4 attracted a comparatively small house; performance one of the most artistic given here this season. A Runaway Girl 6 to big business and gave excellent satisfaction. The Sunshine of Paradise Alley 8, 9 attracted large audiences. Melbourne 14. Finnigan's Ball 17, 16.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; G. W. Herbert, manager): Miss Hobbs 9. Who is Who 11 drew well; fair performance. At the White Horse Tavern 12.——ITEMS: Sophia Barnham, who has been ill at her home here, is improving.—Alvaro G. Bonney, late with the Schiller Stock co., has gone to the Pacific Coast.—The late Floy Crowell's last engagement was played here early in September, 1900. Her last performance was Sapho. She was ill here several days and went directly to Los Angeles.

ALBANY.—EMPIRE THEATRE (Sam Shubert, manager; J. W. Henocksburg, resident manager): Jefferson De Angelis in A Royal Rogue 8, 9 to big and pleased audiences. Andrew Mack 14. Melbourne 15, 16. Hodge, Podge and Co. 19.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): Alma Chester's engagement closed 9 and was followed 11-13 by A Cavalier of France, that pleased good business. The Night Before Christmas 14-16. The Sorrows of Satan 18-20. Sporting Life 21-23.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager; H. R. Hayden, resident manager): Harry Lacy in The Still Alarm 8, 9; co. and business good. The Night Before Christmas 11-13; good audiences. A Cavalier of France 14. Andrew Mack 15, 16. Peter Dailey 18. A Rough Rider's Romance 21-23.——RAND'S OPERA HOUSE (William H. Halligan, manager): Midnight in Chinatown 7-9; satisfactory business. Mrs. Le Moyne 14.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Morrison Comedy co. opened 7 in A Princess of Patches, following with One Night in June, A Man of Mystery, Fogg's Ferry, and A Romance of Coon Hollow. Andrew Mack in The Rebel 12. South Before the War 13. Mrs. Le Moyne 15. Culhane, Chace and Weston's Minstrels 16. Professor John B. De Motte 18. Martin's U. T. C. 22, 23. Himmelein's Ideals 25-March 2.

COHOES.—NEW OPERA HOUSE (E. C. Game, manager): The Spooners finished a two weeks' engagement here with That Girl from Texas and Hazel Kirke 7, The Wages of Sin and The Pearl of Savoy 8, and A Fair Rebel and Kathleen Mavourneen 9; big houses; performances good. Finnigan's Ball 12; fair and satisfied house. Lost River 13; fair house; audience pleased. The Mikado (local) 18, 19.

OSWEGO.—RICHARDSON THEATRE (J. L. Haslacher, manager): Sarah Cowell Le Moyne 6 in The Greatest Thing in the World to light business; both star and co. made emphatic hits. At the White Horse Tavern 8 drew fairly and pleased. Shore Acres 12 pleased the usual good house. Finnigan's Ball 18. Miss Hobbs 22. The Burgomaster 25. Lost River March 1.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, manager): The Sunshine of Paradise Alley 7; performance excellent; fair house. The Golden Gulch 19.——ITEM: A meeting of the Managers of the Herkimer County Agricultural, Horticultural and Mechanics' Arts Society was held 9. President J. W. Humphrey presided. It was decided to hold the annual fair on Sept. 3-5.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): A Rag Time Reception pleased fair audience 9. Culhane, Chace and Weston's Minstrels drew large audiences 12; satisfactory performances. Himmelein's Ideals 18-23.——ACADEMY OF MUSIC (C. D. Carter, manager): Kilties' Band 12; audience enthusiastic; large business. Elmendorf's picture machine to large house 13.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): The City of New York 8; small but appreciative audience. Finnigan's Ball 13; fair business; pleasing specialties. Sam T. Jack's co. 21.——DARLING THEATRE (Will E. Gaut, manager): Wilbur Opera co. drew good houses 4-9; co. good. A Wise Woman 15. A Cavalier of France 19. At the White Horse Tavern 27. Kellar March 1.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Eight Bells 11-13; crowded houses. Midnight in Chinatown pleased good audiences 14-16. East Lynne 18-20.——LYCEUM THEATRE (A. E. Wolff, manager): At the White Horse Tavern 19, 20. The Burgomaster 21-23.

JAMESTOWN.—SAMUELS OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, manager): Miss Hobbs 12. Elks' Minstrels 13; good performances; S. R. O. S. A. Sichel and George Wheelhouse scored hits. At the White Horse Tavern 14. The Sunshine of Paradise Alley 15. Joshua Simpkins 16. Hillman co. 18-23.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Servis and Baevier's English Stars 13, with specialties by the Winchesters, Karmont, Burdock Sisters, Corelli Brothers, Louise Baevier, Latimore and Leigh, George Mann, and Lawrence and Cherry; business light. Sam T. Jack's co. 20. Down Mobile March 4.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Garfield Stock co. in Where Am I At 11; good house; poor performance. Joshua Simpkins 18. Eight Bells 25. A Black Sheep March 2. A Wise Woman 6. Morrison's Faust 9.——ACADEMY HALL: Durno-Emmett co. 14. Katherine Ridgway Concert co. 21.

NEWBURGH.—ACADEMY OF MUSIC (H. M. Taylor, manager): Maro 8; fair performance; good house. Andrew Mack in The Rebel 11; large audience; excellent performance. Himmelein's Ideals 12-16 opened in The Lost Paradise to a crowded house. Culhane, Chace and Weston's Minstrels 18, 19. The Sorrows of Satan 25.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Louis Mann and Clara Lipman in All on Account of Eliza pleased a large house 6. Who is Who 9; fair house. At the White Horse Tavern 11. The Sunshine of Paradise Alley 12; small house. Melbourne 13. Miss Hobbs 15.

ONEONTA.—NEW THEATRE (F. W. Lloyd, manager): A Rag Time Reception pleased good house 7. Carner Stock co. opened for a week's engagement 11 to S. R. O., presenting The Black Flag. Stetson's U. T. C. 19. Two Jolly Companions 22. A Cavalier of France 25. Santanelli March 4-9.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Maro 9; fair and pleased audiences. A Wise Woman 13; excellent co.; large business. A Cavalier of France 16. Sporting Life 19. Two Jolly Companions 27.——BROADWAY THEATRE (George L. Corliss, manager): Dark.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): Bosco, magician, 13; good business; fair performance. Servis and Baevier's English Stars 14.——ITEMS: John Chandler spent past week in town.—Florence Vickerman visited her family this week.

FREDONIA.—GRAND OPERA HOUSE (L. M. Starr, manager): Roe and Fenberg co. in Why Did Jones Leave Home and Michael Strogoff 9 pleased large audiences. Weber's Ten Nights in a Bar Room 16. The American Girl 26. Morrison's Faust March 8. Finnigan's Ball 9.

MIDDLETOWN.—CASINO THEATRE (O. S. Hathaway, manager): Our former fellow townsman, J. H. Wallick, presented The Dairy Farm 8 to largest business of the season; performance satisfactory. Fogg's Ferry 12; fair house and performance. Kilties' Band 13.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): A Rag Time Reception pleased medium house 6. A Wise Woman 14. Lost River 16. J. W. Carner co. 18-23. At the White Horse Tavern 26.

FULTON.—STEPHEN'S OPERA HOUSE (Wallace and Gilmore, managers): Diamond Brothers' Minstrels 6 canceled. Servis and Baevier's English Stars 11, 12 opened to S. R. O. and closed with full house; performances good.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (George Peattie, manager): Tommy Shearer closed a week of big business 9. South Before the War 14.——ITEM: Tommy Shearer co. entertained the inmates of the Matteawan State Hospital 6.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, manager): A Wise Woman 12 pleased good business. Lost River 14. A Homespun Heart 15. Sporting Life 18.——OPERA HOUSE (F. E. Pruyn, manager): Dark.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): The City of New York 7; fair performance; small house. Wilbur Opera co. opened for a week 11 in Fra Diavolo to full house; co. satisfactory. Sporting Life 20.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): At the White Horse Tavern 9. Shore Acres pleased good house 14. Wilbur Opera co. 18-21. The Burgomaster 22. Lost River 26. The Bostonians 28. Sherlock Holmes March 2.

ROME.—WASHINGTON STREET OPERA HOUSE (M. D. Chase, manager): Finnigan's Ball 11; satisfactory performance; fair house. Huntley-Jackson co. 18-23.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): At the White Horse Tavern 7. Shore Acres 11; large house; excellent co. A Wise Woman 18. Miss Hobbs 23.

PLATTSBURGH.—THEATRE (M. H. Farrell, manager): A Wise Woman to fair house 11; good performance. A Homespun Heart 16. A Spring Chicken 25.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): Santanelli, hypnotist (return), 4-9 closed week to S. R. O.; fine performances. At the White Horse Tavern 21.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Sarah Cowell Le Moyne in The Greatest Thing in the World 7; fine performance; good business.

SALAMANCA.—OPERA HOUSE (J. D. Melenbacher, manager): Mistress Nell 5 pleased fair audience. The Sunshine of Paradise Alley 14. A. A. Farland 21.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Stetson's U. T. C. 6; good performance; fair house. Two Jolly Companions 21. The City of New York 28.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Bishop, hypnotist, 4-9 finished to small houses. Servis and Baeviers' Vaudeville co. 15, 16.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): Kronold-Jackson Concert co. 13. Miss Hobbs 20. A Wise Woman 22. A Day and a Night 23. Lost River 27.

PORT JERVIS.—GRAND OPERA HOUSE (W. A. Kadel, manager): Kilties' Band drew well 12; performance pleasing. A Romance of Coon Hollow (return) 14; fair business.

LOCKPORT.—HODGE OPERA HOUSE (Charles G. Stevens, manager): Eight Bells pleased big house 8. U. T. C. 20.

HUDSON.—OPERA HOUSE: Spooner Dramatic co. 18-23. Two Jolly Companions 21. Martin's U. T. C. 25. On the Stroke of Twelve March 4.

OXFORD.—CITIZENS' OPERA HOUSE (Harry Tew, manager): Stetson's U. T. C. 8 pleased fair house. A Homespun Heart March 5.

OLEAN.—OPERA HOUSE (J. H. Havens, manager): At the White Horse Tavern 13. Joshua Simpkins 15.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): The Sunshine of Paradise Alley 13.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Finberg Stock co. 21-23. Finnigan's Ball 26.

MATTEAWAN.—OPERA HOUSE (Daisy Dibble, manager): Fogg's Ferry 9; pleasing performance; top-heavy house.

PENN YAN.—YATES' LYCEUM (H. E. Fell, manager): Who Is Who 6; good performance; light business.

LOWVILLE.—TOWN HALL (George Sherwood, chairman): Finnigan's Ball 8 canceled. Spillman Riggs 18. A Wise Woman 19.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): Empire Stock co. 18-23 canceled. A Wise Woman 27.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Who is Who 8; large and pleased audience.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Who is Who 7; fair house and performance.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): Dark.

WHITEHALL.—MUSIC HALL (A. M. Andrews, manager): Dark.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): Durn-Emmet co. 15.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): Eric Hope in The Councillor's Wife 12; fair and pleased audience. May Irwin 14. The Bostonians 15.

GREENSBORO.—ACADEMY OF MUSIC (McAdoo Brothers, managers): The Councillor's Wife 9; good performance and business.——ITEM: Sol Smith Russell will open in the new Opera House in April.

TARBORO.—CITY OPERA HOUSE (J. A. Weddell, manager): Barlow Brothers' Minstrels 9; crowded house; performance fair.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): Frieda Siemens' Concert co. 13.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Eugenie Blair in Carmen 8; good business; satisfactory performance. The Bell Boy 18. Daniel Sully 23. The Christian 25.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Eugenie Blair in Carmen to fair business 7; satisfied audience. A Bell Boy 18. Daniel Sully 21. The Christian 28.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): At the White Horse Tavern 8; good co.; fair house.

WAHPETON.—OPERA HOUSE (R. W. Beatty, manager): The Three Musketeers 6; large and pleased audience.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Dark.

OHIO.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams manager): The Royal Box drew a good house 12; excellent performance. Andrew Robson, Charles Hildesley, John J. Dunn, Mary Gardner, Mabel Wright, and Florence Evans were artistic. High Rollers 13; good audience; good burlesque and specialties by Abbie Carlton and John Webber, Lucia Kooper, Monroe Sisters, James Cooper and Mae Reynolds, and Al. Raymond. Elden's Comedians 18-23. Thomas Jefferson 25. White's Faust March 1.——ITEMS: Leo Stevens has closed with The Royal Box, owing to illness in his family, and Richard Therndon has joined.—Marie McNeill, of Knoll and McNeill, was the guest of urban friends recently. WILLIAM H. McGOWN.

DAYTON.—VICTORIA THEATRE (Lee M. Boda, general manager; G. C. Miller, business-manager): Union Minstrels (local) to a well filled house 5; the programme was not only pleasing, but unique in many features. John Drew in Richard Carvel 6. E. H. Sothern and Virginia Harned, ably supported, gave a pleasing interpretation of Hamlet to a crowded house 8. McKinley Club Minstrels (local) to crowded houses 11, 12; the first part handsomely set; specialties elicited hearty laughter.——PARK THEATRE (Harry E. Feicht, manager): Reilly and Woods' co. 7-9; S. R. O.; specialties first-class. Through the Breakers 11-13; S. R. O.; strong melodrama. J. W. WEIDNER.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business-manager): E. H. Sothern, as Hamlet, to large house 9. James K. Hackett in The Pride of Jennico to S. R. O. 11.——LYCEUM THEATRE (Frank Burt, manager): Hearts of Oak to good houses 10-13; Miss Whiteford, as Chrystal, gave a forceful portrayal.——BURT'S THEATRE (Frank Burt, manager): A fair co. presented The Ladder of Life to fair business 7-9; P. C. Foy, Ira T. Moore, and Mamie Lincoln deserve special mention. Where is Cobb failed utterly to draw well 10-13; the farce can hold its own, and the co. worked hard. C. M. EDSON.

AKRON.—GRAND OPERA HOUSE (T. K. Albaugh, manager): A Bachelor's Honeymoon 7; co. very good; fair business; deserving of mention are Delia Stacey, Joseph Swickard, Bartley Cushing, Louise Temple, Charlotte Wade, and Charles Bradshaw. Nathan Hale 8; co. excellent; small house; Howard Kyle, Frederick Webber, Joseph Smiley, Howard Russell, Robert Berry, Jessie Izett, Agnes Procter, Antoinette Walker, and Josie Sisson were excellent. An American Gentleman 9; fair business and co.; William Bonelli, Rose Stahl, and Edith Kingsley led in honors. Arizona 11; excellent cast; large house; deserving of special mention are Charles W. Stokes, William F. Clifton, Emily Stowe, Cecilia Castelle, Sydney Ainsworth, Elsie Esmond, Fred W. Strong, and Dustin Farnum. The Black Diamond Express 13. For Her Sake 14. Adelbert Glee Club 19. The Christian 21. Lost in the Desert 22. Joshua Simpkins 23.——ITEM: Cecilia Castelle, of Arizona, is suffering from an ulcerated throat.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): A Bachelor's Honeymoon 6 pleased small audience; Frank Coltman, Louise Temple, Delia Stacey, and Charles Bradshaw scored. The High Rollers 8; large audience; performance a little too racy for Warren, but contained some good features. The Black Diamond Express 12; poor attraction; small audience. On the Rio Grande (local) 14. Who is Who 16. Old Arkansaw 20. The Christian 22. The Royal Box 26.——ITEM: The family of the late Carolyn Clawson has received a beautiful tribute of remembrance from the members of At the White Horse Tavern co., with which Miss Clawson last appeared. It is a memorial folder, containing an appropriate inscription, and the autographs of every member of the co.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): A Run on the Bank 9; good business; fair performance. A fair audience was pleased with A Bachelor's Honeymoon 12. The Bowery After Dark 13; fair house; co. below average. The Royal Box (return) 14. A Day and a Night 15. Faust 16. The Girl from Maxim's 19.——BLACK'S OPERA HOUSE (Charles P. Brunner, manager): Klimt-Hearn co. 4-9 continued for 11-13 in Kidnapped, An Innocent Sinner, All for Her Sake, and The Commodore; business large. High Rollers 14. The Drummer Boy (local) 15, 16. Roanoke 23.——ITEM: The local Elks are preparing a handsome souvenir, showing the sites offered for the Elks' National Home.

JACKSON.—GRAND OPERA HOUSE (Frank C. Morgan, manager): Maloney's Wedding Day 2; poor business and performance. Chicago Stock co. 4-9 in The Australian, Because She Loved Him So, Quo Vadis, My Uncle from New York, Sapho, and The Wyoming Mail. Benedict's Quo Vadis 14. A Milk White Flag 18. Morrison's Faust 20.——ITEMS: J. H. Williams, business-manager of the Chicago Stock co., was made a member of Jackson Lodge of Elks.—Maloney's Wedding Day closed for reorganization 4. Most of co. left for Chicago and New York. W. Bertlett and Janette Carew visited this city for a week.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Zaza 6. Clay Clement 7 in The New Dominion pleased large house. Arizona appeared 8; excellent performance; large house. High Rollers (return) 9; large business. Nell Burgess 12 to good house

(Continued on page 23.)

THE FOREIGN STAGE.

LONDON.

A Week of Mourning—Irving's Tribute to the Dead Queen—News.

(Special Correspondence of The Mirror.)

LONDON, Feb. 1.

The deep depression which fell upon this nation last week has, of course, continued to prevail and to affect every kind of business, especially that of the theatrical and variety kind. So it will be until the good Queen's funeral tomorrow. There will be seen, both on land and sea, such a pageant as has not been seen within

ANNETTE FENGLER.

the memory of man. Both on the shores of the Solent, which the royal funeral ship has just crossed from Osborne to Portsmouth, and all along the London route of the funeral procession from Victoria Station to Paddington Station seats and windows are fetching fabulous prices. The same sort of thing is going on in the ancient royal town of Windsor, where the grand old castle looms large beside the silvery Thames and faces Eton College on the opposite bank. It is, you know, in the purlieus of Windsor Forest—namely, at Frogmore—that the Queen is to be buried with her husband, the Prince Consort, whom no male royal personage of these realms has yet contrived to replace since he died forty years ago.

On Monday all the West End theatres, barring the Royalty, Her Majesty's, and the St. James', will reopen. Mrs. "Pat" Campbell, for some reason or another best known to herself, will not reopen the Royalty till Tuesday, when she will present souvenirs of that choice specimen of "problem" play, Mr. and Mrs. Daventry. Also on Tuesday, Beerbohm Tree will reopen Her Majesty's and will produce Twelfth Night; or, What You Will. Concerning this I have to report that Mrs. Tree has given up the character of Maria as being unsuited to her. I may also add for the benefit of Shakespearean Murray renders, that if Tree could have revived Twelfth Night to-morrow it would have been exactly three hundred years since the play was first produced by W. S.

The St. James' reopens on Wednesday, when George Alexander will present the still youthful looking Haddon Chambers' new play, The Awakening. In this Alexander, instead of playing a man of forty as is his wont will this time play a man of thirty-five. Moreover, which is also unusual for him, he has a good part, an article which he has seldom had since he "commenced manager," as they used to say in Queen Anne-tique times. But *the* character is that allotted to your charming little Fay Davis, who, at the end of the third act, has, I find, a back fall which should be the talk of London.

Since my last, poor Charles Wyndham has caught it hot for his attempt to dictate to his fellow-managers, West End and suburban, as to closing their theatres for at least a fortnight for the royal mourning. The *Referee* led off with a slashing but sane article showing, as I hinted last week, the hardship that would befall the many hundreds of poor players if the theatres were closed more than was necessary, and asking who was Wyndham that he should thus dictate. Clement Scott in the *Free Lance*, Frank Boyd in the *Pelican*, Malcolm Watson in the *Daily Telegraph*, etc., applauded these views of the *Referee*, and also went for Wyndham and all such. J. T. Grein, too, had a striking article of the same sort in the *Sunday Special*. In fact, in this respect, although in no other, we have had a merry week.

The only new play of the week bobbed up in the suburbs, where the theatres have been open since Monday, to close, of course, to-morrow, with all other such places for the royal funeral. This new play is called Why Woman Sins, and it was produced at the Terriss, Rotherhithe. Why Woman Sins is full of exciting incidents, such as burglaries, murders, heroine abductions on board of liggers, or rather yachts, attempts to blow up wealthy heroes, endeavors to poison inconvenient paramours, convicts, mutinies, the hurling of villains through windows down, down, down, into the terrible abyss beneath, and so on.

The whole of this description (substituting "over a cliff" for "through a window") will serve for another new melodrama called Night and Morning, which, after having had a short trial trip in the provinces, will be brought to London this week and presented at the Theatre Royal, Stratford, which is two or three miles beyond Whitechapel.

It seems as though we are to have a row over Masks and Faces such as we had over Trilby, The Three Musketeers and the Nell Gwynne plays. I have already told you that Harrison and Maude have abandoned their projected revival of Masks and Faces. I have now to add that Ben Greet threatens actions against sundry folk for infringing what he calls his rights in what others call "the Haymarket" version.

Sir Henry Irving took the chair at the annual meeting of the Actors' Benevolent Fund yesterday, and announced, firstly, that the sum raised by the latest A. B. F. dinner, when George Alexander took the chair, realized the largest sum (£2,000) raised in such a manner since the fund started. This was good news. Sir Henry added, however, that the subscriptions amounted to far less than the previous years. This was bad news. Anon Alexander spoke scathingly but correctly of the manner in which professional folk neglect the fund.

Irving, who was unanimously and affectionately re-elected president, took occasion to pay a tribute to the memory of the late Queen, and his is the best and most sensible tribute I have yet seen of the many tributes around. Here it is: "The illustrious sovereign we have lost," he said, "has endeared herself to the highest and the humblest of her subjects, and we players must ever love especially to remember that under Queen Victoria's rule we have attained to rights and privileges never before enjoyed by our profession. Although she had ceased, after her great bereavement, to be a constant playgoer the Queen continued to give proof of a warm personal interest in the stage. She was a very liberal supporter of our theatrical charities, and some of us have received at her hands a kindness that is indelibly written on our hearts and on the hearts of our children."

He then added the following lines:

She has been a pattern to all sovereigns living with her,
And to all that shall succeed.
Saba was never more covetous of wisdom and fair virtue
Than this pure soul has been.
Truth has nursed her.
Holy and heavenly thoughts have counseled her,
And those about her have read the perfect ways of honor.

"I dare say many of you recognize these words," said Sir Henry, "the words of one to whom we actors owe our heritage."

Wilson Barrett, who contributed a pathetic little poem on the dead Queen to the latest number of the *Referee*, will reappear in London next week, when he will start a short suburban tour. Martin Harvey will presently commence a short season at the Court Theatre with Charles Hannan's adaptation of Marion Crawford's story, "A Cigarette Maker's Romance." Harvey will be followed by Fred Kerr, who in partnership with the Court's lessee, H. T. Brickwell, will begin with a new farcical comedy written by George R. Sims and Leonard Merrick and entitled A Woman in the Case.

I have already told you that Manager Lowenfeld has an intention of calling his new Apollo Theatre the King Edward's. He is still buzzing around with that intent. In the meantime Manager Mulholland, at the Metropole, Camberwell, has snapped up the title of The King's for a new theatre which he has just started to build in a western suburb. The Lowenfeld theatre is expected to open in a fortnight with The Belle of Bohemia. N. B.—J. E. Sullivan will not appear in this, as so many scribes have reported. He has other views.

Here is the latest photo of the sweet voiced Annette Fengler, who after a very great success in the London variety theatres, has gone off in the provinces to fulfill a pantomime engagement.

Irving has now settled that his Coriolanus production shall come on at the Lyceum about the middle of April. F. R. Benson, however, has just settled to do his Coriolanus revival at the Comedy next Tuesday week, on the following day Arthur Bourchier will revive Peril at the Garrick. Anon he will submit to us that long promised play of Pinero's. And Henry Arthur Jones is writing another play. He promises that it shall be exceeding strong. GAWAIN.

HAVANA.

Rosalia Challa Appears—Operetta on Enoch Arden—At the Theatres.

(Special Correspondence of The Mirror.)

HAVANA, Feb. 5.

We are now having regular theatregoing weather, and all the playhouses are doing a profitable business. Many tourists have arrived in the city recently and have helped to some extent to swell the audiences. Rosalia Challa, Cuba's representative prima donna, has been specially engaged by the Selmi, Pizzorni and Lopez Italian opera company, and made her first appearance at the Tacon Jan. 26 in Aida. She was a superb Aida, giving the character all the dramatic temperament it required. Her voice is delightful, and shows evidence of thorough training. Since the beginning of the engagement of the company we have had Aida four times, Lucia four times, Los Hugenots once, La Bohème three times, and Fausto, Manon, Traviata, Rigoletto, Andrea Chenier, and Il Naufrago once each. Il Naufrago is by the Cuban composer, Eduardo Sanchez de Fuentes, and was sung for the first time on any stage Thursday night, and was very favorably received. The operetta is in one act, divided into three scenes. The libretto is a dramatization of Tennyson's "Enoch Arden," done into Italian by Signor Biaggi. The story is practically the same as that told by Tennyson, except the ending. The original version has the hero turn back into the night and disappear, to swallow in loneliness his own bitter tears, after contemplating through his cottage window his wife smiling at her new husband and happy children, having forgotten him, while in the opera he dies, heartbroken at the sight. The melodies are pleasing, notably Rosa's aria and the ensemble at the end of the first scene. The intermezzo is tuneful and delicate, of course, the work is not without defects and declines in merit noticeably in the third part, being rather long drawn out and flat in the death scene. With some slight changes the opera should become popular. The singing of Los Hugenots last Friday night was most enjoyable. Challa, as Valentine, took the honors of the evening, and at times rose to a high degree of dramatic fervor. The mellowness of her middle and low notes and the exquisite quality of her voice were a delight to her audience, and she was enthusiastically recalled. Señora Padovani's queen Margherita was very good and well received. Señor Bieletto, in the tenor role, was as forceful as ever. The company is nearing the end of its engagement, but before leaving will sing Andrea Chenier, Fausto, Manon, and Il Naufrago.

The Spider and the Fly did a good business at Matanzas, Cienfuegos, and Santa Clara, and returned to this city last Monday and began a week's engagement at the Albisu, appearing in the third tanda with fair results. The Albisu is a sort of play-as-you-please house. The evening's entertainment is divided into three parts, known as tandas: one is a comedy, another an operetta, and the third a drama. Craske and Stevens, Bush and Gordon, Robert Van Osten and Eva Stephens, and Mlle. Glorine left The Spider and the Fly here before the trip through the island. Mr. Van Osten left for New Orleans Jan. 21, while the others secured engagements here. The company left Monday last to play Santiago de Los Vegas, Pinar del Rio, and several other cities. The Mexican engagement has been cancelled. Florence Walcott, the prima donna, has scored heavily.

Boncorni continues to do a good business at the Payret. Los Dos Pilletes and Miguel Strogoff have been presented since the return of the company from Matanzas. El Viejo de Suseta, a spectacular production in three acts, was presented for the first time Sunday evening and was favorably received. The effects were quite good and the music fair.

The Albisu is doing a paying business also. Lola Lopez de Azcue made her reappearance with the stock company, Jan. 18, in La Revoltosa and Fotografias Animadas, and was well received. Los Saltimbaques was sung last Sunday night, but was only fairly received. The opera is from the French book, "Charles Mérouvel," and while the book is somewhat of a disappointment, the music is quite catchy. Lucia de Clases, a comedy, was seen last Wednesday night and took. It is by Señor Delgado, of Spain, and abounds in many comical situations. Several more new plays are being held in reserve. Rosaria Soler will soon make her appearance at this house.

El Cinematografo Parlante, from the pen of Señor Diaz and music by Manuel Mauri, was presented at the Alhambra last Saturday night. Señors Piroli, Zarzo and Castillo and Señoritas Vicens and Corona acted the principal characters. Sola Para Señoras, a comedy, was produced successfully the following evening.

The Cuba is now doing a very large business. Craske and Stevens, song and dance artists, formerly with M. B. Leavitt's company, have scored a hit. Estrado and Hill are also well received. Pilar Guerrero, a Cuban dancer, is also a newcomer.

The only new face at Guanabacoa Park is Mlle. Glorine, fire serpentine dancer. Her act is favorably looked upon.

The Lara stock company left for Cienfuegos last Friday, and will appear in that city for several weeks. The Lara is consequently closed.

Pauldines' Circus is doing a good business. Bush and Gordon, late of The Spider and the Fly, made their appearance with the circus last week and scored.

The Artressis, acrobats and gymnasts, who have been for the past three months with Titus' Nuenes' Circus, which is now touring the island, left for the States yesterday.

The Berriel French Opera company, from New Orleans, is underlined Feb. 25 at the Tacon.

The entertainment given by the Vedado Club last Monday night was largely attended. The features of the evening were the work by Maria Mantilla, vocal soloist, and Manel la Prens, violinist. J. ELLIS NORRIS.

REFLECTIONS.

Arthur Lane, who plays Aramis in Vera De Noie's The Three Musketeers, broke his rapier in the first act at Haverhill, Mass., recently. A message came back asking him to accept a new rapier from some one in front, and, this proposal being accepted, Mr. Lane completed the performance with the new weapon, although the gift was anonymous and he has been unable to learn the name of the giver.

Edwin W. Voigt, of E. H. Sothern's company, was left behind at St. Vincent's Hospital, Indianapolis, suffering with grip bordering on pneumonia. He is convalescent now, however, and expects soon to rejoin the company.

Cora Miranda Older, of the San Francisco *Bulletin*, traveled a thousand miles to meet the Bernhardt-Coquelin train en route to the coast, and wrote an intensely interesting account of the trip with the famous players and especially of a memorable dinner on the cars.

Laird and Lee, of Chicago, have in press "Fogg's Ferry," a novel, by C. E. Callahan, founded upon his play of that name.

E. Vernon has taken the management of the Armstrong Opera House, Johnstonburg, Pa.

Dick Rice, proprietor of Two Merry Tramps, has purchased the Huntington, W. Va., Opera House for $22,000.

Pierce Kingsley will play the title role in the romantic English melodrama, Gypsy Jack, that will open a Spring tour in New York city in April.

Mr. and Mrs. Frank Harvey will begin a farewell tour of England next season in Mr. Harvey's latest drama, The Milestones of Life. Mr. Harvey's agent, Martin J. Dixon, is negotiating for American production of the play.

Plans are said to have been completed for the long promised new theatre at Eighth Avenue and Fifty-eighth Street in this city. A lease of the property, at an annual rental of $37,500, by the Pabst Brewing Company, was recorded last week.

Chauncey Olcott was dined last Thursday evening by the local Knights of Columbus.

Richard Mansfield addressed the Matheon Club of Chicago on Feb. 14, discussing women and manners and an endowed theatre.

The band of the Carlisle, Pa., Indian school will play at the Pan-American Exposition at Buffalo.

Mrs. Thomas Meegan has written a three-act comedy, entitled The Little Bohemian.

George H. Bubb, of Williamsport, Pa., has signed a contract with Franciscus, the magician, to manage him for five years. For the rest of this season Franciscus will tour Pennsylvania, New York, and Ohio.

Cara Isham has been successfully playing the lead in A Day and a Night, during the illness of Miss Lawrence.

Burr McIntosh received last week from Anne O'Neill Miner a check for $5,000 in settlement of all his claims against the estate of the late H. C. Miner, who had contracted to star Mr. McIntosh but did not do so, and the actor sued for breach of contract. After several decisions and appeals the case was thus settled out of court.

Henry B. Bartlett and Lethe B. Collins, both members of A Woman in the Case, were married at Kearney, Neb., Feb. 9.

The annual Actors' Fund benefit will take place at Daly's Theatre on the afternoon of Friday, March 1. The bill promises to be unusually interesting. Among those who will take part are Mary Mannering, Mrs. Thomas Whiffen, Amelia Bingham, Blanche Bates, May Robson, Bijou Fernandez, Hilda Spong, Cecilia Loftus, Dorothy Tennant, Minnie Dupree, Beatrice Herford, Alison Shipworth, De Wolf Hopper, William Courtenay, Grant Stewart, William Thompson, Charles Richman, and Guy Standing.

Kirk La Shelle has brought suit against Anna Le Croix, in the Supreme Court, to compel her to live up to her agreement to sell the property at No. 168 West Forty-seventh Street, which is a part of the land upon which Mr. La Shelle intends to build his new theatre. Mrs. Le Croix learned that the price agreed upon for her property was less than that of the other parcels that go to make up the theatre site, and she refused to accept the second payment upon it. Mr. La Shelle seeks to compel her to perform her part of the contract.

The ashes of Mrs. Virginia Stuart Merdant, cremated at Fresh Pond, N. Y., on Jan. 24, were interred on Feb. 9 in the family plot, Mount Peace Cemetery, Philadelphia.

The benefit to be given to Madame Janauschek will be in charge of the Twelfth Night Club.

Mrs. Frank Leslie sailed for Europe on Saturday. She will spend the Winter in Rome.

Kitty Abbey, daughter of the late Henry E. Abbey, celebrated her nineteenth birthday on Feb. 9.

Mrs. W. G. Smyth (Sidney Armstrong) is convalescent after a severe attack of laryngitis.

Caro Miller has rejoined the J. W. Carner company, playing leads and heavies. He was ill for several weeks, at a Williamsport, Pa., hospital, with typhoid fever and appendicitis.

Mrs. Oscar Eliason, wife of the late Dante, the magician, who died in Australia, has herself entered the field of prestidigitation and is touring Australia under the management of J. C. H. Barnes. She is styled "Madame Dante, the Great."

Joseph H. Hazleton, of E. E. Rice's When We Were Twenty-one, who has been ill at Houston, Tex., with rheumatism, has so far recovered as to be able to rejoin the company.

Izetta Jewel and Miss Goldie, of the Rowe-King Stock company, were entertained at Bath, Me., recently by the Knights of the Maccabees Lodge.

Fred C. Parker, ticket agent at the Boston Theatre, and Maude E. Crummett were married on Feb. 10 at Brockton, Mass.

Cecelia Loftus has denied the repeated reports that her mother, Marie Loftus, is dying in London. Her mother has been ill, but is now convalescent.

Clifford Leigh writes that he is still with Stuart Robson, and not with Melbourne, as has been announced.

Dr. Joseph Muir is said to have sold out his interest in Robert of Sicily.

F. W. Stair will produce next season a sensational comedy drama, A Son of Uncle Sam, with complete scenic equipment and startling mechanical effects.

Mary L. Dowling, costumer, has sued the producers of Vienna Life at the Broadway, for $4,000, alleging that she has not been paid for costumes made for this opera.

Hugh Morton and his family sailed on Sunday to spend the rest of the Winter in the south of France.

Hedwig Lange, one of the leading women of the Irving Place Theatre Stock company, will have a benefit at that playhouse on Wednesday evening. Fedora will be the bill and all of the principal members of the organization will appear in the performance.

Frank Linden sailed yesterday (Monday) for a pleasure trip in England.

Max Armbruster, the well-known scenic artist of Columbus, O., sailed for a four months' stay abroad on Sunday. Mr. Armbruster intends first to visit Paris, and then travel extensively through Germany. In his absence his sons are looking after the extensive business of

PROFESSIONAL DOINGS.

The above sketch is from a pencil drawing torn from Ernest Haskell's note-book, never intended for publication, the subject being Joseph Weber, of Weber and Fields, in the burlesque, Fiddle-Dee-Dee.

Human Spiders, a melodrama of which much is expected, will be elaborately produced early in March. Among the company will be Elita Proctor Otis, Amy Lee, Antonette Ashton, George Osborne and several other prominent players.

E. H. Woods, formerly associated with theatrical management in Washington but later of the Klondike, has been visiting at the capital.

Constance Morris, whose brief tour in Madame Sherry closed at Atlantic City recently, has announced that she will reopen this week in Camille.

Mrs. A. E. Wilson, formerly Ethel Lynton, of Waco, is dangerously ill with pleuro-pneumonia at the Atlantic City, N. J., hospital.

Virginia Darrell, who has been ill with grip and nervous prostration for four weeks, rejoined her company last week.

William Owen lectured before the students of the Sioux City, Iowa, High School on Feb. 11, his subject being "Some Heroines of Shakespeare."

Della Fox was a witness in the Brooklyn Supreme Court on Feb. 11 in the case of Charles T. Campbell against William H. Reynolds. Campbell sued to recover $1,260 alleged to be due under contract, he having been engaged for forty weeks with Miss Fox in 1896 and having been discharged long before the expiration of the forty. Miss Fox was called to testify as to Campbell's voice. The case was dismissed, as there was insufficient proof that Reynolds was financially responsible for the company. The justice, however, offered to accept briefs if the plaintiff cared to try to reopen the case.

Joseph Wheelock, Jr., is convalescent after a long siege with the grip and is able to reappear in Mrs. Dane's Defence.

Manager John H. Springer of the Grand Opera House, was haled to court on Feb. 11 on complaint of George Rosenfeld, who claimed to have seen camp chairs placed in the balcony aisles of the theatre during a performance on Jan. 12 in violation of ordinance. A policeman had declined to arrest Springer. The case was held over.

Louise Lawton, of Francis Wilson's company, played Cocodillia in The Monks of Malabar last Wednesday in Cleveland with success.

In Cherry Valley, a pastoral play by Ella Wilson, was first produced on Feb. 15 at the New Seelye Theatre, Abilene, Kan., by the Southern Stock company. Miss Wilson has also completed a melodrama, Nick Carter, which is said to have been successfully tried and which she means to put on the road next season.

Edith Wilber, a young heiress, now a student at the Cazenovia, N. Y., Seminary, has announced that she will become an actress and will probably enter a dramatic school next season.

Dewood T. Parker, a Brooklyn musician, became temporarily insane from overwork on Feb. 11 and, entering a private house, announced that he was Napoleon come to call upon the empress. The police took him in hand.

Negro and Indian students of Hampton Institute gave an interesting performance of Christmas on the Old Plantation and Hiawatha's Wooing at Carnegie Lyceum on Feb. 11.

An English adaptation of the German farce, Lodge Brothers, seen here at the Irving Place Theatre in its original form, will be shown in this city at Eastertide with Leo Dietrichstein in the lead.

A benefit performance in aid of St. Joseph's Orphan Asylum will be given at Wallack's Theatre this (Tuesday) afternoon.

The Four Cohans in The Governor's Son will reopen the Savoy Theatre next week.

The Messenger Boy, the current London Gaiety success, will open the next season of Daly's Theatre in September.

David K. Higgins' comedy, Courting at Green's, will have a New York production at the Fourteenth Street Theatre in September.

J. Leslie Gossin will soon be at the head of a touring repertoire company under direction of James H. Alliger.

Blondell and Fennessy will have three farce and pantomime productions on the road next season.

The Girl from Up There will be sent to London in April.

Fred Clarenze's Knickerbocker Quintette, consisting of one girl and four boys, are en route with Hyde's Comedians.

John J. Dunn and Charles Hildesley, of The Royal Box company, entertained the Elks at Lexington, Ky., with violin and vocal solos during their stay in that city. Mr. Hildesley also sang "Comfort Ye My People" at the Lexington Cathedral on Sunday evening.

George W. Lederer and The Casino Girl company sailed from England for this port on Saturday.

Harrington Reynolds and Rose Braham were married at Los Angeles, Cal., on Feb. 7.

Lew H. Newcomb, of Whose Baby Are You, was taken ill with pneumonia on Jan. 7 at Jerome, Ariz., where he was left by the company at the United Verde Hospital. He is slowly recovering and hopes soon to rejoin the company.

Alma Sherwood, leading lady with The Bowery After Dark, has been compelled to close with the company to undergo an operation for a tumor. Before going to the hospital she was married to Edward W. Sedaker, of Cleveland.

Belda's Hochzeit, a [illegible] and Koppel-Eifeld, was [illegible] company at the Circle [illegible].

Iola Pomeroy [illegible] Little Hurricane [illegible] Jew company [illegible] Whip in Eng[illegible]

[illegible]

AH TRUAX

GRAND OPERA HOUSE, PITTSBURG.

Feb. 5

...an Ovation.

...the Grand S... ...ate the greatest ov... ...in Pittsburg yesterday ... the third act of "... ...an enthusiastic audience ... stood up and shouted. "You ... which filled the house, took the cue, and ... to applaud. Again and again Miss Truax ... called before the curtain, and responded alone ... in company with William Ingersoll. A speech ... insisted upon, and she said briefly that she felt ... was doing the best work of her life because ... people of Pittsburg were so appreciative and sym... ... The curtain was raised fifteen times.—Pitts... ... Dispatch," Feb. 10, 1901.

The effectiveness of the play depends in large measure upon a certain quality of bright acting that in the stock company found its best exponent yesterday in Sarah Truax as Lady Ursula. In her case there was displayed a fine sense of the delicate and elusive spirit of mingled fear and bravado that is supposed to have animated the fair Ursula. Her impersonation was pleasing in the highest degree, and leads to the conclusion that Miss Truax is most at home in light comedy roles.—Pittsburg "Commercial Gazette," Feb. 5, 1901.

Sarah Truax is to be credited with the best work that was done. For a first performance her work was exceedingly good, and it cannot be doubted that were she to star in a play of this kind her success would be spontaneous. Miss Truax has made an excellent impression since she came to the stock company. Had she more time to give to the study of Lady Ursula she would have been able to make it stand out prominently as one of the season's achievements.—Pittsburg "Chronicle-Telegraph," Feb. 5, 1901.

Miss Truax shines as she has not since joining the stock. She really has the star role and she plays the ingenuous and dazing Lady Ursula delightfully, giving the witty lines their proper turn, and entering into the dash of the character thoroughly. She was especially effective in the unique duel scene, where Lady Ursula, disguised as her brother, would fight a duel with Sylvester across a table, but one pistol of the pair being loaded. Miss Truax is a pretty personage in knickerbockers.—Pittsburg "Post," Feb. 5, 1901.

It can be emphatically and truthfully stated that those who do not go to the Grand Opera House these days do not know what they miss in the way of absolute enjoyment. There has not been a time in recent years when the stage of this fine old theatre has been the scene of more artistic acting or better scenic equipment or handsomer costuming. Above all, it has, in years, not echoed to the tread of a better leading woman than Miss Truax. This statement is the more unreservedly made because she has now had opportunities to show what she can do in widely diverse portrayals, ranging from the deeply emotional to comedy lines such as are hers in "The Adventure of Lady Ursula," which has won more curtain calls than has fallen to the lot of a leading woman at the Grand for lo! these many moons. Miss Truax is a dainty and altogether charming Lady Ursula, and in that crucial test of a woman's womanliness—male attire—only achieves increase to her charm of femininity. She simply is what a delightful, womanly, refined woman would be under such circumstances and conditions as environed Ursula at the period in which its episodes were actualities.—Pittsburg "Bulletin."

THE THEATRICAL TRUST.

An Arbitrary Imposition.

Des Moines Capital.

The Theatrical Trust has come to be the most arbitrary organization in this country, dominating and controlling dramatics and judging them not from the standard of art, either for art's or for truth's sake, but solely from the standard of the box-office. The war against the Theatrical Trust has resolved itself into a struggle as one-sided, but as gallant, as that of the little Boer republic against the mighty kingdom of Great Britain. The victories have been won by the Trust, but the anti-trust opposition will never entirely cease.

The Theatrical Trust controls the two leading amusement and play houses of Des Moines. It dictates their policy, decides upon their attractions, directs the local management in the box-offices of the houses. It is of this Trust and its grip upon theatres all over the country that William Winter, the great Shakespearean scholar and dramatic critic, says:

At this moment—much to the injury of the dramatic profession, and much to the discredit of most of its leaders—the stage is girdled with the tentacles of an octopus, having its head in this capital and its limbs extended throughout the land. A theatrical trust has been formed, and under its sordid and ruthless tyranny the theatre has been turned into a sort of department store. The motive of this ring is mercenary and the tone of it is vulgar. Such an influence must, in the nature of things, make everything that it touches commonplace and mean.

The Theatrical Trust to-day controls every Broadway theatre in New York city. It reaches out all over the country and controls the policy of leading playhouses everywhere. It says what companies and plays shall appear, what shall be excluded, what players shall appear in the various plays and what price the public shall pay to see what the Theatrical Syndicate chooses to give it. The Theatrical Trust directs both Foster's and the Grand opera houses in this city. The names of Klaw and Erlanger, heads of the Trust, appear at the top of every programme issued by these two playhouses. What the Eastern Syndicate says goes the whole way around the track, and the Trust bookings dominate.

When Manager Foster announced early in the season that his houses had become amalgamated with the Theatrical Trust, it was stated that this would be a good thing for Des Moines; that the standard of attractions would be improved; that bigger and better companies would come here, and that Des Moines, theatrically, would take wonderful strides in advance of itself in the past.

Just when this "new Des Moines" is to come to pass the Syndicate does not forecast. Up to date the attractions this season have been on a par with those of the past; and the leading dramatic companies have given Des Moines the go-by as in the days with them gone by. Des Moines has failed to secure Mrs. Fiske and the other strong exponents of art and opponents of the Theatrical Trust; and the town is forced to take what the Eastern Syndicate will allow it. The main advantage of the Trust is that it raises box-office prices, and the standard of syndicated art has come nowadays to be measured by dollars and not by ideals; by golden eagles and not by golden ideas. The Trust has placed the drama on a purely commercial basis. Actors, plays and playwrights are measured by the standard of how much money can be made out of them. The result is that a New York theatre manager (and the Western conferees who feature their houses) has ceased to speak about the worth of a production, of the artistic value of players, but talks entirely of his box-office receipts. As a result, the people of Des Moines are mulcted for high prices for mediocre "shows" and fair, ordinary prices for performances which play in the smaller houses of larger cities at greatly reduced rates, and are merely theatrical padding for the under strata.

A Plan to Dictate "Criticism."

New York Special to Cincinnati Enquirer.

A most weighty matter is now under discussion by the Syndicate. I learned yesterday that several meetings have been held this week at one of their offices to devise ways and means of dealing effectively with certain objectionable critics. The ones particularly aimed at are Dale, of the *Journal*; Ford, of the *Evening Journal*, and young Davies, of the *Evening Sun*. They are the principal offenders in the eyes of the managers, and it is believed by the latter that if summary action can be meted out to them all other critics will take warning and be properly respectful to new productions. Daniel Frohman made an issue on these lines with Dale about four years ago. He barred him from the Lyceum and warned him that if he appeared at the door with purchased tickets he would be refused admission anyway. Dale stayed away and Ford went in his place. The resulting "roast" was just about 50 per cent. worse than anything Dale had penned. Ford likewise was barred, the advertisement was taken out of the *Journal*, and then the fight began in earnest. Hearst sent for a man in San Francisco, and he served up a dish of hyeum alongside of which the former efforts were as mush and milk of boarding house variety. Frohman gave it up and tendered his "ad," but this time it was refused, and no one knows just what sort of an apology he had to make to square matters.

In view of his experience it is somewhat difficult to see just what the managers expect to do with the present offenders. They can repeat the Frohman tactics, but it is certain that the results will be depressingly similar. If they would withdraw their advertisements in a body from the obdurate papers, it has been agreed by certain members of the Syndicate, the owners will promptly see the error of employing men who are distasteful to the dispensers of the advertising. Just what paper would agree with them it is very hard to see at this time.

A Result of Curtailed Enterprise.

N. Y. Correspondence Louisville Courier-Journal.

Among the managers of New York theatres just now there is considerable speculation as to where the attractions are coming from to fill up their time in the future. The situation seems, indeed, to be in the nature of a play famine. Thus, while the gentlemen who compose what is variously known as the Theatrical Syndicate and Theatrical Trust are being widely accused of malignantly oppressing players and managers outside their own circle, they are really scrambling for material.

The Commercial Eden.

Des Moines Capital.

The Theatrical Trust's press agent is following his lead of featuring the financial end of the Trust's attractions and saying never a word as to the artistic merits.

THE STOCK COMPANIES.

The Alcazar Theatre Stock company, San Francisco, presented Judah Feb. 4-9, to large business. Joseph Kilgour made his first appearance in the title-role and was cordially received. Edwin T. Emery made a hit as Juxon Prall, as did George P. Webster as Dethic. Capital work was also done by Howard Scott, James Smiley, Frank Bacon, and Carlisle Moore. Lela Convere was effective as Vaste Dethic, and Juliet Crosby has never been seen to better advantage than as Sophie Jopp. Marie Howe and Polly Stockwell also scored. The scenic display was the most pretentious of the season. At this theatre A Night Off followed.

* * *

Leslie Morosco, until lately co-manager of the Oliver-Leslie Stock company at the Grand Opera House, San Francisco, arrived in town last week and will remain here for some time. Mr. Morosco and his brother Oliver recently sold the Oliver-Leslie company to their father, Walter Morosco. They will manage a new stock company at Los Angeles this Summer that Mr. Morosco will organize while here. He will also engage some people for the Grand Opera House company.

* * *

The Land of the Midnight Sun was produced by Hopkins' Stock company at the Grand Opera House, Memphis, Tenn., last week and met with success owing to the excellent staging and the conscientious efforts of the company. Frederick Montague as Jason appeared to fine advantage, and Joseph O'Meara as Orlin Sunlocks was equally successful. Frederick Julian as Stephen Orry was clever. Al. W. Fremont gave a splendid portrayal of Jergensen, and Sam Morris was sufficiently funny as Captain Jollyweather. Earle Stirling, James Hester, A. A. Eberts, and Ed Morgan contributed liberally to the success of the piece. Nettie Marshall as Mada was successful in the pathetic scenes. Carrie Lamont, Nellie Lindroth, and Edith Julian also deserve praise. Nera Rosa extracted much comedy from the part of Gena. This week, All the Comforts of Home.

* * *

Esmeralda was produced by the Boyle Stock company, Nashville, Tenn., last week and served to introduce Ethel Barrington, the new leading woman. She won success, and no doubt will become a popular favorite with Manager Boyle's patrons. Emma Butler presented a strong character sketch as Mrs. Rogers, and Anna Hollinger and Nancy Rice as the Desmond girls contributed some bright comedy. J. Gordon Edwards gave a sympathetic performance of Dave Hardy, and Morris McHugh as old man Rogers had a character to which he was especially adapted. William Stuart, as Mr. Estabrook, presented a high-class comedy interpretation. William G. Beckwith as Jack Desmond, and J. K. Hollingshead as George Drew, assisted creditably. J. H. Anglebe had little to do as the Marquis, but did that well. Business big. Blue Jeans is the current production.

* * *

The Baldwin-Melville Stock company, New Orleans, appeared last week in East Lynne. The play was put on in a satisfactory manner, and the principal parts in the cast were well looked after. Maude Odell, Lucia Moore, Maurice Freeman, and J. M. Salapolis gave excellent characterizations.

* * *

The Park, Brooklyn, was opened Feb. 11 by the Spooner Stock company, supporting Edna May and Cecil Spooner in A Soldier of the Empire. The performance was received with enthusiasm. Edna May and Cecil Spooner became favorites at once. The entire company did capable work. The theatre is managed by Mrs. B. S. Spooner, assisted by Will McAllister and E. M. Gotthold. Mr. Gotthold recently resigned from Corse Payton's Theatre. That Girl from Texas is the current bill.

Edwin H. Curtis has been engaged by Mrs. B. S. Spooner for her stock company now at the Park Theatre, Brooklyn.

* * *

William Bonelli and Rose Stahl head a stock company that will play a ten weeks' Spring season at the Grand Opera House, Columbus, O., under the management of W. S. Butterfield.

* * *

Albert Brown has been engaged to play juvenile roles with the Thanhouser company, Milwaukee, for the remainder of this season and next Summer.

* * *

Mr. and Mrs. Frank Ambrose, formerly of Blue Jeans, have signed with the Woodward Stock company, Kansas City.

* * *

Fanny McIntyre has been engaged to play a star engagement of several weeks with the stock company at the Bowdoin Square Theatre, Boston.

* * *

George Foster Platt, recently a member of R. L. Giffin's Stock company in St. Louis, has joined the Thanhouser stock company in Milwaukee. Fred Paulding has retired from the Thanhauser organization on account of illness.

* * *

Sarah Truax has scored the biggest hit of her career as leading lady of the Grand Opera House, Pittsburg, Pa.

AMATEUR NOTES.

Vassar College students played The Albany Depot and Mr. Bumble's Courtship at Poughkeepsie N. Y., on Feb. 8. The players were Grace Power, Helen Crosby, Margaret Long, Frances Holt, Marjorie Prentis, W. Todd, T. M. MacCoy, L. Burns, and F. Dunning.

The young folk of St. Joseph's Church, Boston, sang The Mikado on Feb. 8, the cast showing Leo F. Fitzpatrick, Joseph Whalen, John Lynch, Harry Blake, Willie Twomey, Mary McGorty, Margaret Kelther, Nellie Brophy, and Mary Donovan.

Members of the LeRoy, N. Y., Chemical Hose company gave a minstrel performance on Feb. 14, the programme enlisting F. S. Randall, M. F. Allen, W. S. Wakeman, A. G. Torrey, T. F. Allen, J. P. Muller, E. L. Fay, George F. Marcellus, William Center, W. G. Glenn, Dean Higgins, F. L. R. Taft, Stanley M. Smith, A. Tillon, G. R. McHardy, J. Haitz, Frank Woodruff, Loren Darling, A. S. Tregea, and M. F. Thompson. R. V. Baxter, H. H. Falkner, F. W. Center.

Students of St. Louis University played The Heir at Law on Feb. 14 at a matinee at the Century Theatre. In the cast were M. St. Clair Shaw, Cyril P. Wise, Joseph M. Herbers, Edward M. Gilmore, Joseph E. Burke, T. Clement Lonergan, James M. Foster, F. M. White, James J. Walsh, J. E. Lyons, Joseph F. Nawrocki, and Thomas A. McMahon.

The Waltonians of Cincinnati will produce on Feb. 23 a new romantic play, A Romance of Valley Forge, by Francis Hoffer McMechan. The cast includes John McCarthy, F. J. McMechan, William Curry, Joseph Nurse, James Donnellon, Ben Paterman, J. H. Thomas, William Hackett, David McNeil, Thomas Hackett, Cyril Ryan, Ella Beckebach, Lillian Buhr, and Nell Zahner.

The Dramatic Club of Indianapolis played A Dramatic Evening, by John Kendrick Bangs, on Feb. 5, the cast showing Mr. and Mrs. Clifford Arrick, Mr. and Mrs. Arthur Grover, Millie Colgan, Sam Miller, and Mr. McGibney.

The Manhattan College Dramatic Society appeared in Macbeth at the Harlem Opera House last Wednesday afternoon.

Columbia University students will play an original opera, Princess Prond, by George Sanford Parsons and Adrian Russell Allan, in this city Feb. 18-23. In the cast will be S. M. Ross, R. Hognet, H. S. Harrington, H. T. Snence, J. W. Spencer, W. S. Blum, W. H. Adams, G. Middleton, R. C. Gaige, C. A. Wright, J. S. Buhler, L. L. Savage, G. Hunting, R. Wolfe, and J. P. Adams, who are being coached by Robert G. Jenkins, of the Sargent Dramatic School.

A minstrel and vaudeville bill was provided by the Young Men's Association of the Church of the Immaculate Conception, Rochester, on Feb. 5. In the bill were Sam Harris, James P. Jones, Richard C. Connors, John A. Driscoll, Tudor V. S. Hughes, Robert Hall, Edward H. Sullivan, H. Predmore, William Teall, Joe Herrick, Charles Hayden, and Crouch, Herrick and James.

A testimonial for George Hammersmith, the local amateur comedian, was given by San Francisco amateurs on Feb. 7, the bill presenting Mrs. J. E. Birmingham, Millie Flynn, J. F. Vendo, Harry Wood Brown, William J. Hynes, Jean Durell, Hazel Callaghan, and Ruby Dawson.

The Dramatic Association of the College of St. Francis Xavier in this city played The Upstart, adapted from Moliere's Le Bourgeois Gentilhomme, in the college theatre on Feb. 13. William Gough, Joseph Donnelly, Joseph Mauhourgne, Edmond Rowan, and Emanuel Van Dam were in the cast.

The Colonial Dames of the State of New York gave a series of tableaux at Berkeley Lyceum on Feb. 14, in which appeared Ewert Jansen Wendell, Wilson de Peyster, Sidney Smith, Christopher Wyatt, Charles R. Hickey, C. W. Wadsworth, Enos Throop, Edwin S. Belknap, Frederick S. Woodruff, Frederick McCourtney, Robert Talmage, Carol Eidlitz, Rosalie Jones, and Miss Berry.

W. H. Long, Maurice W. Snill, Joseph R. Kump, J. Ed. Long, Lester Ehrhart, Kathryn Tanger, Mazie Hoke, Miriam Welsh, and Ada Shultz will produce Pygmaleon and Galatea at Hanover, Pa., Feb. 22, 23.

Students of Columbia University presented last evening at Carnegie Lyceum an original comic opera, Princess Prond, by George Sanford Parsons and Adrain Russell Allan. The opera was well received by a large audience and will be continued all the week. The cast follows: King Hotstuff, H. S. M. Ross; Tookkerchoocha, R. Hognet; Bernard, H. S. Harrington; A. Woodby-Actor, H. T. Snence; McDuffy, J. W. Spencer; Hochelm, W. S. Blum; Sheriff Foegrabber, W. H. Adams; Rudolph, G. Middleton; Cedric, R. C. Gaige; General Covey, C. A. Wright; Princess Florence, J. S. Buhler; Arnabel, T. T. Savage; Clarice, G. Hunting; Elfrida, R. Wolfe, and Madelene, J. P. Adams.

Society amateurs will give a benefit performance in aid of the Business Womens' Association at Berkeley Lyceum on Feb. 25, the players including Mrs. Eugene L. Richards, Jr., Mrs. Francis L. Pruyn, Mrs. William H. Judson, and Miss Pauline Cory, Arthur M. Blake, Evart Jansen Wendell, Frederic E. Camp, John T. Corover, Arthur B. Nicholas, and Jacob Wendell, Jr.

Students of Barnard College, this city, will present She Stoops to Conquer at the Brinkerhoff Theatre, in the College, on April 26 and 27, coached by Eugene Sanger.

Incog, so frequently chosen for amateur presentation, was the vehicle selected by the Amaranth Society, of Brooklyn, as their February bill at the Academy of Music last Wednesday night. The society's best comedians were intrusted with the handling of the different characters and merited the applause accorded to their work. The best performances of the evening were given by Harry C. Edwards, John E. Irwin, James Pennoyer, Annabelle Hill, and the Evelyn Sisters. Regina May McAvoy, Carolyn James, C. A. Schaufele, Alexander Arnold, and Grace A. Greene were also in the cast.

ENGAGEMENTS.

Mabel Amber and Maude Durand, for W. A. Brady's Uncle Tom's Cabin at the Academy of Music.

Sydney C. Mather, with E. H. Sothern and Virginia Harned, to play Bernardo in Hamlet. Recently he has been playing Rosencrantz in addition to his own role.

John D. O'Hare, re-engaged for Lieutenant Piel in Janice Meredith for next season.

Dot Karroll, with Elmer Walters for A Thoroughbred Tramp.

DATES AHEAD.

(Received too late for Classification.)

A STRANGER IN A STRANGE LAND: Park City, Va., Feb. 19, Rock Springs, Wyo., 20, Cheyenne 21, Colorado Springs, Col., 22, Pueblo 23, Hutchinson, Kan., 25, Newton 26, Wichita 27, Winfield 28, Cherryvale March 1, Pittsburg 2, Joplin, Mo., 3, Carthage 4, Webb City 5, Parsons 6, Ottawa 7, St. Joseph 8, Lincoln, Neb., 9.

A THOROUGHBRED TRAMP (Elmer Walters, mgr.): Wapakoneta, O., Feb. 25, Dayton 26, Lebanon 27, Wilmington 28, Sabina 29, Washington C. H. 30.

ALICE IN WONDERLAND (Jno. F. Bragg, mgr.): Decatur, Ill., Feb. 22.

DEVERE, SAM: Brooklyn, N. Y., Feb. 18-23.

COGHLAN, GERTRUDE (A. A. Reed, mgr.): Manchester, N. H., Feb. 19, Concord 20, Barre, Vt., 21, Burlington 22, Rutland 23, North Adams, Mass., 25, Pittsfield 26, Glens Falls, N. Y., 27, Amsterdam 28, Rome March 1, Ogdensburg 2.

CRESCENT STOCK (A. R. Simkins, mgr.): Pensacola, Fla., Feb. 25-March 3, Montgomery, Ala., 4-9.

BELLMAN (Magician): Milwaukee, Wis., Feb. 21-24.

HAUSER (Hypnotist): Athens, Pa., Feb. 25-March 2, Sayre 4-9.

INTER-OCEAN VAUDEVILLES (Mozart and Clark's): St. Marys, W. Va., March 1, Spencer 2, Pt. Pleasant 4, Pomeroy 5, Gallipolis 6, Huntington, W. Va., 7, Ashland, Ky., 8.

LENNA HOWE ORCHESTRA: Lawrence, Mass., Feb. 22.

MANSFIELD, RICHARD: Cleveland, O., Feb. 18-23, Baltimore March 4-9.

MARKS BROS. (No. 1: Tom Marks, mgr.): Lindsay, Ont., Feb. 18-23, Port Hope 25-March 2.

NASHVILLE STUDENTS (A. J. Seevir, mgr.): Jerseyville, Ill., Feb. 23, Roodhouse 25, Louisiana, Mo., 26, Kirksville 28, La Plata March 1, Macon 2.

OLD DAN TUCKER (Dan Shuman's): Denver, Col., Feb. 18-23.

SELDEN-STETSON (Stetson and Lewis, mgrs.): Decatur, Ind., Feb. 18-20, Auburn 21-23, Garrett 25-27.

SULLY, DANIEL: Fargo, N. D., Feb. 23, Wapheton 25, Jamestown 26, Billings, Mont., 28, Livingston March 1, Bozeman 2, Butte 4-6, Anaconda 7.

THE ELEVENTH HOUR (Lincoln J. Carter's: J. A. Brehany, mgr.): Portland, Or., Feb. 24-26.

THE ROYAL BOX (F. L. Bloom, mgr.): Kent, O., Feb. 19, Marietta 20, Delaware 21, Newark 22, Alliance 23, Youngstown 25, Warren 26, Lisbon 27, Ravenna 28, Lorain March 1, Steubenville 2, Fhelbsville 4, Zanesville 5, Cambridge 6, Marietta 7, Logan 8, Athens 9.

THE THREE MARRIED MEN (Vivian De Monte's): Charleston, W. Va., Feb. 27, 28, Huntington March 1, Ashland Ky., 2.

WHO IS WHO (T. W. Stair, mgr.): Massillon, O., Feb. 20, Elyria 21, Lorain 22.

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RECOLLECTIONS OF ROSE EYTINGE.

The First Performance of Aida — Charles Dickens as a Reader.

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The recent death of Verdi in Milan has brought vividly to my mind the first performance of his opera, Aida, which I witnessed in Cairo, the occasion being also the opening of the first opera house that city had ever possessed.

Ismail Pasha, then Viceroy of Egypt, while a good Mussulman, was a great admirer and imitator of all things European, especially of English and French fashions. So, one day, he determined that he would have an opera house. But he found, to his vexation, that it was much easier to form this determination than to carry it out.

It was easy enough to obtain plans and estimates; all these the European schools offered in abundance, but the two almost insuperable difficulties which he encountered were, first to raise the money with which to build the opera house; second, to obtain among the fellaheen laborers who could be intrusted with the work. After months and months of delay the land was obtained and ground broken; and after more and more delay the building was begun.

There would be pauses in the proceedings, sometimes running into months. At last the project was sufficiently advanced to justify the hope that some time in the far future the opera house might be an established fact. Then it was that Ishmail bethought him that it would be an altogether fine and appropriate thing to dedicate the house by the performance in it for the first time of an opera of oriental plot. Verdi was the composer selected, and Aida was the opera settled upon.

Verdi came from Paris and was royally lodged in one of the viceregal palaces during the time occupied by rehearsals, and at the initial performance he conducted in person. The stage, at that initial performance, presented a positive blaze of light which was reflected from the jewels worn by the artists and chorus.

At the time of this performance the Franco-Prussian war was raging, and the stage jewels and ornaments which had all been ordered from Parisian manufacturers could not be obtained for the reason that the Frenchmen were too busy fighting their German neighbors to give any attention to business. So in this dilemma, and in order that nothing might be lacking to mark with appropriate splendor the occasion, the viceroy emptied the treasure chests of his harems and distributed among the persons engaged in the performance their contents.

There was displayed on the stage on that memorable occasion more than three million pounds' worth of gems. In order to protect this vast amount of wealth there were placed among the chorus and "extra" persons a great number of detectives, and it was said at the time with great pride that of all this wealth nothing was lost. Whether this was a tribute to the honesty of the crowd or the watchfulness of the detectives did not appear. But the blaze of light and splendor upon the stage was fully reflected back from the audience.

Of course, nothing could be seen of the occupants of the viceregal boxes, except an occasional flash of light darting through the jalousies—whether reflected from a gem or from a pair of glorious dark eyes who shall say? But the audience was magnificent in numbers and dazzling in appearance. The house was packed from floor to ceiling. All the consuls were in full dress, many of them in full regalia; there was a large sprinkling of English and French and other nationalities in uniform, many Greek and Albanian notables in their picturesque costumes, and of course a large proportion of Mussulmans, whose scarlet tarbooshes made patches of brilliant color throughout the house.

But the women! What words can do justice to the wondrous beauty of their appearance! The soft Cairene climate made possible costumes of the most diaphanous materials, and these costumes were literally incrusted with gems. The heads of these ladies gleamed with gorgeous tiaras, their breasts blazed with collars, necklaces, and revers of gems, and the air was heavy with the odors of the flowers with which they were adorned.

Verdi, when he took his place in the orchestra, and waved his baton, seemed extremely nervous, but as he warmed to his work his nervousness seemed gradually to melt from him, and by the end of the first act he had himself perfectly in hand. The end of the second act was the signal for such an ovation as would have turned the head of many a master, but Verdi, while his face beamed, and the whole man seemed to vibrate with the pleasure that such a greeting gave him, was through it all quite self possessed and comparatively calm.

It was a notable event, as introducing modern art in the capital of ancient mysticism, and it deserved all the recognition it received. And too great praise cannot be accorded to Ismail Pasha, a Mohammedan monarch, for the public spirit and appreciation of art he exhibited in producing such a result.

I remember another notable public appearance at which I was present that made a very profound impression upon me. It was the first reading given by Charles Dickens, at Steinway Hall, in this city.

I was associated with Wallack's Theatre at that time, and so great was my desire to hear Dickens that in the Spring when I was arranging my engagements with Lester Wallack for the following season I begged Mr. Wallack to insert a clause in the contract by which I would be left out of the bills for one of Dickens' series which were made up of four evenings.

When Dickens came Wallack, true to his word and with the graciousness which always marked his conduct, gave me the opportunity to attend his first course. The night of the first reading I was in a fever of delighted anticipation. I was going not so much to see and hear the great author, Charles Dickens, but to meet old friends, the men and women whom I knew and loved. They might indeed be the creations of the wondrous imagination of their author, but to me they were real, true, breathing men and women.

Dickens came upon the platform. Disappointment first. Dickens was a dandy—decidedly a dandy—and a rather mean looking dandy at that. Certainly he stood upon as mean looking a pair of legs as I ever saw. He was dressed in a pair of light colored trousers, a rather flashy waistcoat, across which stretched a very self-assertive watch chain, balanced in the middle with a fat locket, the whole finished with a brown surtout very much drawn in at the waist and with collar and cuffs of velvet.

But my deepest disappointment came when Dickens read. His pathos was—to my mind—so thin, so flippant and strained that my impulse was to say to him: "Do not read that chapter; you do not know your characters; you cannot do justice to their author." Of course my position was untenable and absurdly impertinent, and my rebuke was swift and scathing. His comedy was as delightful as his pathos was unsatisfying, and he suited his manner so accurately to his characters that, as he read, the little overdressed man with the shadowy legs and pink face disappeared, the cold, white platform faded away, and you were at the Holly-tree Inn, or wherever the magic of his voice pleased to take you. It was my good fortune a few years after to meet Charles Dickens in his own country and I bear in my memory the most agreeable recollections of him; but I must confess that I found a much more solid enjoyment in making acquaintance with and learning to know so many of Dickens' men and women through the medium of his written, rather than his spoken, words.

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[illegible] COMPANIES.

A [illegible] W. Spears, mgr.): St. [illegible] Minneapolis 25-March 2.

A [illegible] (Casad, mgr.): [illegible] Md., 20, Cambridge 21, [illegible] Ind., 22.

A [illegible] (Western; Merle H. Norton, mgr.): [illegible] 19, Pomona 20, Redlands 23, [illegible] San Bernardino 26, Needles 27, Phoenix [illegible] March 1, 2, Prescott 4, Albuquerque, N. M., [illegible].

A [illegible] OF KEYS (Gus Bothner, mgr.): Bridgeport, Conn., Feb. 19, 20, Torrington 21, Hartford 22, 23, Rockville 25, Ware, Mass., 26, Palmer 27, Westfield 28, Northampton March 1, Holyoke 2.

A CAVALIER OF FRANCE (Shipman Brothers, mgrs.): Gloversville, N. Y., Feb. 19, Utica 21, Cohoes 22, 23.

A DAY AND A NIGHT (Wm. H. Currie, prop.): Greensburg, Pa., Feb. 19, Johnstown 20, Altoona 21, Williamsport 22, Geneva, N. Y., 23, Syracuse 25-27, Rochester 28-March 2, Watertown 4, Ogdensburg 5, Rome 7, Johnstown 8, Amsterdam 9.

A GUILTY MOTHER (Henry Myers, mgr.): Trenton, N. J., Feb. 19, Asbury Park 20, Atlantic City 21, 22, Bridgeton 23.

A HOMESPUN HEART (Harris and Floyd, mgrs.): Montreal, Can., Feb. 18-23.

A HOT OLD TIME (Edgar Selden, mgr.): Milwaukee, Wis., Feb. 18-23.

A MERRY CHASE (Will F. Gardner, mgr.): Des Moines, Ia., Feb. 18-20, Iowa City 21, Muscatine 22, Geneseo, Ill., 23, Freeport 25, Lancaster, Wis., 26, La Crosse 27, Spring Valley 28, Rochester, Minn., March 1, Mankato 2.

A MILK WHITE FLAG (Dunne and Ryley, mgrs.): Ironton, O., Feb. 19, Marietta 20, Cambridge 21, Parkersburg, W. Va., 22, Uhrichsville, O., 23, Washington, Pa., 25, Bellaire, O., 26, Steubenville 27, Butler, Pa., 28.

AN AMERICAN GIRL (Geo. F. Hall, mgr.): Bellefonte, Pa., Feb. 19, Phillipsburg 20, Clearfield 21, Curwensville 22, Punxsutawney 23, Du Bois 25, Fredonia, N. Y., 26, Oil City, Pa., 27, Mercer 28, Greenville March 1, Vandergrift 2.

A POOR RELATION (Alden Bass; Fred G. Berger, mgr.): Cumberland, Md., Feb. 19, Reading, Pa., 25, Allentown 26, Bethlehem 27, Hoboken, N. J., 28-March 2, Alenbury, Conn., 4, Waterbury 5, Meriden 6.

A RAG TIME RECEPTION (Forrest and King, mgrs.): Pottstown, Pa., Feb. 19, Lebanon 20, Columbia 21, Carlisle 22, Harrisburg 23, York 25.

A RIDE FOR LIFE (Jeff D. Bernstein, mgr.): Chicago, Ill., Feb. 18-23.

A ROMANCE OF COON HOLLOW (Eastern; C. E. Callahan, mgr.): Mechanicsville, N. Y., Feb. 19, Corinth 20, Hoosick Falls 21, N. Adams, Mass., 22, Adams 23, Woodstock, Vt., 25, Barre 26, Montpelier 27, Newport 28, Enosburgh Falls March 1, St. Albans 2, Ottawa, Ont., 4-9.

A ROMANCE OF COON HOLLOW (Western; C. E. Callahan, mgr.): Mexico, Mo., Feb. 19, Fulton 20, Jefferson City 21, Marshall 22, Warrensburg 23, Sedalia 25, Moberly 26, Fayette 27, Nevada 28, Rich Hill March 1, Carthage 2, Joplin 4, Galena, Kan., 5.

A ROMANCE OF ELMWOOD FARM (C. E. Beyerle, mgr.): Decatur, Ill., Feb. 19, Champaign 20, Peoria 24.

A ROUGH RIDER'S ROMANCE: Hartford, Conn., 18-20, Troy, N. Y., 21-23.

A RUN ON THE BANK (Geo. L. Chennell, mgr.): Indianapolis, Ind., 18-20, Franklin 21, Columbus 22, Seymour 23, Evansville 24.

A SPRING CHICKEN (E. B. Kelly, mgr.): Webster, Mass., Feb. 18, Clinton 19, Montpelier, Vt., 20, Barre 21, Burlington 22, St. Albans 23.

A TEXAS STEER (Mat L. Berry, mgr.): Shamokin, Pa., Feb. 19, Williamsport 20, Easton 21, Lancaster 22, Trenton, N. J., 23, Newark 25-March 2.

A TRIP TO THE CIRCUS (Hamilton's): Knoxville, Ia., Feb. 21, Oskaloosa 23.

A TRIP TO CHINATOWN (Fred E. Wright, prop.): Columbus, O., Feb. 21-23, Xenia 25, Chillicothe 27, Dayton 28-March 2, Marion 4.

A WISE GUY (Geo. B. Reno, mgr.): Baltimore, Md., Feb. 18-23, Brooklyn, N. Y., 25-March 9.

A WISE MEMBER (C. B. Marvin, mgr.): Chanute, Kan., Feb. 19, Girard 20, Cherokee 21, Weir 22, Pittsburg 23, Vinita, I. T., 25, Tulsa 26, Muscogee 28, Eufaula March 1.

A WISE WOMAN: Lowville, N. Y., Feb. 19, Geneva 22, Penn Yan 23, Albion 26, Medina 27, Canandaigua 28, Batavia March 1, Johnsonburg, Pa., 2, Warren 4, Oil City 5, Dunkirk 6, Conneaut, O., 7, Ashtabula 8, Youngstown 9.

A YOUNG WIFE (Eastern; A. W. Herman, mgr.): Cleveland, O., Feb. 18-23.

ACROSS THE PACIFIC (H. C. Blaney, mgr.): Jersey City, N. J., Feb. 18-23.

ADAMS, MAUDE (Chas. Frohman, mgr.): Cincinnati, O., Feb. 18-23.

ALLEN, VIOLA (Liebler and Co., mgrs.): New York city Dec. 31—indefinite.

ALL ON ACCOUNT OF ELIZA (Louis Mann and Clara Lipman; Rich and Harris, mgrs.): Springfield, Mass., Feb. 22.

AMERICAN THEATRE STOCK (Henry W. Greenwall, mgr.): New York city Sept. 1—indefinite.

AN AFRICAN KING (Blaney's): Brooklyn, N. Y., Feb. 18-23.

AN AMERICAN GENTLEMAN (W. S. Butterfield, mgr.): Shamokin, Pa., Feb. 21, Allentown 22, Reading 23, Philadelphia 25-March 2.

ARIZONA (Eastern; Kirke La Shelle and F. R. Hamlin, mgrs.): Philadelphia, Pa., Feb. 18-March 9.

ARIZONA (Northern; Kirke La Shelle and Fred R. Hamlin, mgrs.): Goshen, Ind., Feb. 19, Jackson, Mich., 20, Ann Arbor 21, Saginaw 22, Bay City 23, Flint 25, Lansing 26, Kalamazoo 27, Battle Creek 28, So. Bend, Ind., March 1, Racine, Wis., 2, Milwaukee 3-9.

ARIZONA (Southern; Kirke La Shelle and Fred R. Hamlin, mgrs.): Pittsburg, Pa., Feb. 19, Joplin, Mo., 20, Galina 21, Carthage 22, Webb City 23, Guthrie, Ok. T., 25, Oklahoma 26, Gainesville, Tex., 27, Sherman 28, Denison March 1, Paris 2, Fort Worth 4, Dallas 5, Corsicana 6, Waco 7, Austin 8, San Antonio 9.

ARNOLD STOCK (J. F. Arnold, mgr.): San Antonio, Tex., Dec. 20—indefinite.

AT PINEY RIDGE (M. O. Higgins, mgr.): Quincy, Mass., Feb. 19, Brockton 20, Waltham 21, Chelsea 22, Nashua, N. H., 23, Lynn, Mass., 25, Taunton 26, New Bedford 27, Bridgeport, Conn., 28, New Haven March 1, 2.

AT THE WHITE HORSE TAVERN (F. M. Norcross, mgr.): Quincy, Ill., Feb. 19, Keokuk, Ia., 20, Muscatine 21, Davenport 22, Rock Island, Ill., 23, Moline 25, Monmouth 26, Canton 27, Galesburg 28, Mexico, Mo., March 1, Columbia 2, Sedalia 3, Jefferson City 4, Springfield 5, Carthage 6, Joplin 7, Lexington 8, Moberly 9.

AT THE WHITE HORSE TAVERN (Eastern): Rochester, N. Y., Feb. 19, 20.

BARBARA FRIETCHIE (Chas. Frohman, mgr.): New York city Feb. 4—indefinite.

BEN HUR: Boston, Mass., Jan. 1—indefinite.

BERNHARDT-COQUELIN (Maurice Grau, mgr.): New Orleans, La., March 4-9, St. Louis, Mo., 11-16.

BINGHAM, AMELIA (The Climbers): New York city Jan. 14—indefinite.

BLAIR, EUGENIE (Henri Gressit, mgr.): Spokane, Wash., Feb. 20, 21, Seattle 22-24, New Westminster 25, New Whatcom 26, Tacoma 27, Everett 28, Portland March 1, 2.

BROWNS IN TOWN (Delcher and Hennessy): Marengo, Ill., Feb. 19, Elgin 20, Rock Island 21, Dubuque, Ia., 22, Moline, Ill., 23, Peoria 24, Keokuk 25, Burlington 26, Cedar Rapids 27, Marshalltown 28, Missouri Valley March 1, Fort Dodge 2, Omaha, Neb., 3-5, Council Bluffs, Ia., 6, Atchison 7.

CAPTAIN JINKS OF THE HORSE MARINES: New York city Feb. 4—indefinite.

CLARKE, CRESTON (H. W. Storm, mgr.): Selma, Ga., Feb. 19, Mobile, Ala., 20, 21, Pensacola, Fla., 22, Montgomery, Ala., 23.

CLARKE, HARRY CORSON (What Did Tomkins Do): Ashland, Wis., Feb. 19, Houghton, Mich., 20, Lake Linden 21, Calumet 22, Ishpeming 23, Negaunee 25, Marquette 26, Sault Ste. Marie 27, Manistique 28, Escanaba March 1, Marinette, Wis., 3, Oshkosh 3, Chicago, Ill., 4-10.

COLLIER, WILLIAM (W. G. Smith, mgr.): New York city Feb. 11—indefinite.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Sept. 5—indefinite.

CRANE, WM. H. (David Harum; Chas. Frohman, mgr.): Harlem, N. Y., Feb. 18-23.

CROSMAN, HENRIETTA (Mistress Nell; Maurice Campbell, mgr.): Chicago, Ill., Feb. 18-March 2.

DEVIL'S AUCTION ([illegible] mgr.): Ardmore, Ind. T., Feb. 19, Gainesville, Tex., 20, Sherman 21, Paris 22, Texarkana, Ark., 23, Shreveport, La., 24, Tyler, Tex., 25, Corsicana 26, [illegible] 27, Ft. Worth 28, Waco March 1, Temple 2.

DODGE, SANFORD (Jas. [illegible] mgr.): Marshall, Minn., Feb. 20.

DONNELLY STOCK (Henry V. [illegible]): New York city Sept. 17—indefinite.

DOWN MOBILE (Martin Golden, mgr.): [illegible], Mass., Feb. 19, Fitchburg 22, Gardner 23, [illegible] 25, Turner's Falls 26, No. Adams 27, Mechanicsville, N. Y., 28.

DRESSLER, MARIE: Indianapolis, Ind., Feb. 20, Dayton, O., 21, Columbus 22, 23, New York city 25-March 2.

DREW, JOHN: Philadelphia, Pa., Feb. 18-23.

EIGHT BELLS (Byrne Bros.): Buffalo, N. Y., Feb. 18-23.

ELLEFORD, W. J.: San Diego, Cal., Feb. 18-March 2.

EMPIRE THEATRE STOCK (Chas. Frohman, mgr.): New York city Dec. 31—indefinite.

FABIO ROMANI (Aiden Benedict's; J. B. Murray, mgr.): Cincinnati, O., Feb. 18-23, Jackson 25, Wellston 26, Logan 27, Nelsonville 28.

FAUST (Porter J. White): Winchester, Ky., Feb. 19, Maysville 20, Ashland 21, Huntington, W. Va., 22, Nelsonville, O., 23, Lancaster 25, Newark 26, London 27, Xenia 28, Urbana March 1, Galion 2.

FAUST (Luke Cosgrave): Somerset, O., Feb. 19.

FINNIGAN'S BALL (Eastern; Ollie, Mack, mgr.): Oswego, N. Y., Feb. 18, Fulton 19, Niagara Falls 22, Lockport 23, Batavia 25, Canandaigua 26, Auburn 27, Penn Yan 28.

FISKE, MRS. (Chas. E. Power, mgr.): Sacramento, Cal., Feb. 18, 19, Portland, Ore., 21-23, Seattle, Wash., 25-27, Victoria, B. C., 28, Vancouver March 1, Tacoma, Wash., 2, Spokane 4, Anaconda, Mont., 6, Butte 7, 8, Helena 9.

FRAWLEY STOCK: Los Angeles, Cal., Feb. 4—indefinite.

FROHMAN, DANIEL, STOCK: New York city Nov. 26-March 2.

GALLATIN, ALBERTA (Nell Gwynn; Edwin O. Child, mgr.): San Antonio, Tex., Feb. 19, Austin 20, Ft. Worth 21, Dallas 22, Gainesville 23, Sherman 25, Dennison 26, Paris 27, Ft. Smith, Ark., 28, Joplin, Mo., March 1, Pittsburg, Kan., 2.

GALLHOOLEY'S RECEPTION (W. J. McDonald, mgr.): Galena, Kan., Feb. 19, Webb City, Mo., 20, Monett 21, Butler 22.

GILLETTE, WM.: Boston, Mass., Feb. 18-23.

GOLDEN, RICHARD (Old Jed Prouty; Wm. Henry Rudolph, mgr.): Moberly, Mo., 19, Hannibal 20, Quincy, Ill., 21, Keokuk, Ia., 22, Alton, Ill., 23, St. Louis, Mo., 24-March 2, Peoria, Ill., 3, Lincoln, Ind., 4, Terre Haute 5.

GOODWIN, N. C., AND MAXINE ELLIOTT (Geo. T. Appleton, mgr.): New York city Jan. 21—indefinite.

GRIFFITH, JOHN: Joplin, Mo., Feb. 19, Springfield 20, Pittsburg, Kan., 21, Parsons 22, Arkansas City 23.

HACKETT, JAMES K. (Daniel Frohman, mgr.): Chicago, Ill., Feb. 18—indefinite.

HANS HANSON (Jas. T. McAlpin, mgr.): Murphysboro, Ill., Feb. 20, Cape Girardeau, Mo., 21, Charleston 22, Sikeston 23, Popular Bluffs 25, Dexter 26.

HARE, JOHN: Washington, D. C., Feb. 18-23.

HASWIN, CARL (A Lion's Heart; W. H. Oviatt, mgr.): Scranton, Pa., Feb. 18-20, Binghamton, N. Y., 21, Utica 22, 23.

HEARTS OF OAK (Herne's; Mr. B. Gross, mgr.): Minneapolis, Minn., Feb. 18-23, St. Paul 25-March 2, Milwaukee, Wis., 4-9.

HEARTS OF THE BLUE RIDGE: Manchester, N. H., Feb. 18-20, Gloucester, Mass., 21, Brocton 22, Marlboro 23.

HERNE, JAS. A. (Liebler and Co., mgrs.): Baltimore, Md., Feb. 18-23.

HOLLAND, MILDRED (Edward C. White, mgr.): New Castle, Pa., Feb. 19, Butler 20, Greensburg 21, Uniontown 22, Washington 23, East Liverpool 25, Wheeling, W. Va., 27.

HUMAN HEARTS (W. E. Nankeville, prop.; J. Matthews, mgr.): Upper Sandusky, O., Feb. 19, Lima 20, Defiance 21, Kenton 22, Ellwood, Ind., 23, Cincinnati, O., 25-March 2.

HUMAN HEARTS (Al. Hampton, mgr.): Los Vegas, N. M., Feb. 19, Raton 20, Trinidad, Col., 21, Pueblo 22, Florence 22, Denver 25-March 2.

HUMPTY DUMPTY (Jas. R. Adams, mgr.): Brooklyn, N. Y., Feb. 19-23.

IN OLD KENTUCKY: Brooklyn, N. Y., Feb. 18-23.

IRWIN, MAY (H. B. Sire, mgr.): Brooklyn, N. Y., Feb. 18-23.

JAMES-KIDDER (Wagenhals and Kemper, mgrs.): Riverside, Cal., Feb. 19, Pasadena 20.

KEENAN, FRANK (A Poor Relation; Fred G. Berger, mgr.): Mason City, Ia., Feb. 19, Austin 20, Albert Lea, Minn., 21, Mankato 22, Faribault 23, Northfield 25, Red Wing 26, Rochester 27, Winona 28, Eau Claire, Wis., March 1, Chippewa Falls 2, Stevens Point 4, Wausau 5, Grand Rapids 6, Portage 7, Janesville 8, Belvidere, Ill., 9.

KELCEY-SHANNON: Boston, Mass., Feb. 18—indefinite.

KIDNAPPED IN NEW YORK (Barney Gilmore): Marietta, O., Feb. 19, Parkersburg, W. Va., 20, Wheeling 21-23, Zanesville, O., 25, Cambridge 26, Canal Dover 27.

KING OF THE OPIUM RING (Western): Chicago, Ill., Feb. 11-23.

KNOBS O' TENNESSEE: Salt Lake City, U., Feb. 18, 19, Ogden 25, Denver, Col., March 9.

LAFAYETTE SQUARE STOCK: Washington, D. C., Oct. 22—indefinite.

LA MARR, HARRY (Willis Turner, mgr.): Wilton, N. H., Feb. 18-20.

LEROYLE, HENNESSY (Other People's Money): Vincennes, Ind., Feb. 20, Washington 21, Paris, Ill., 22, Champaign 23, Bloomington 25, Lincoln 26, Springfield 27, Decatur 28.

LITTLE TRIXIE (Fred Robbins, mgr.): Montgomery, Mo., Feb. 23, Belleville, Ill., 24, Sparta 25.

LOST IN EGYPT (Harris and Parkinson, mgrs.): Lonaconing, Md., Feb. 20, Barton 21, North East, Pa., 25.

LOST RIVER (No. 2; Liebler and Co., mgrs.): Syracuse, N. Y., Feb. 18-20, Rochester 21-23.

LOVERS' LANE (W. A. Brady, mgr.): New York city Feb. 6—indefinite.

McFADDEN'S ROW OF FLATS (C. C. Stumm, mgr.): Brooklyn, N. Y., Feb. 11-23, Buffalo 25-March 2.

McHENRY, NELLIE (A. J. Spencer, mgr.): Kansas City, Mo., Feb. 18-23.

MACK, ANDREW (Rich and Harris, mgrs.): New York city Feb. 18-23.

MANNERING, MARY (Frank McKee, mgr.): New York city Dec. 10-Feb. 23.

MAN'S ENEMY (Sam'l F. Kingston, mgr.): Atlantic City, N. J., Feb. 19, 20, Waterbury, Conn., 21-23, New Haven 25-27, Hartford 28-March 2, Philadelphia, Pa., 4-9.

MANTELL, ROBERT B. (W. M. Hanley, mgr.): New Haven, Conn., Feb. 19, Waterbury 21, Hartford 22, 23, Providence, R. I., 25-March 2, Fall River, Mass., 4, Newport, R. I., 5, Attleboro, Mass., 6, Lynn 7, Portsmouth, N. H., 8, Biddeford, Me., 9.

MARLOWE, JULIA (C. B. Dillingham, mgr.): New York city Jan. 14—indefinite.

MATHEWS AND BULGER (Dunne and Ryley, mgrs.): Philadelphia, Pa., Feb. 18-23.

ME AND MOTHER (Stirling and Maguire): Toronto, Can., Feb. 18-23, Port Huron 25, St. Joe, Mo., March 1, 2, Kansas City 3, St. Louis 10.

MELVILLE, ROSE (J. R. Stirling, mgr.): Newark, N. J., Feb. 18-23, Washington, D. C., 25-March 2, Philadelphia, Pa., 4-9.

MILLER, HENRY (Wagenhals and Kemper, mgrs.): New York city Feb. 4-23.

MISTRESS NELL (Maurice Campbell, mgr.): Bucyrus, O., Feb. 19, Mansfield 20, Mt. Vernon 21, Marion 22, Findlay 23, Fremont 25, Tiffin 26, Fostoria 27, Delphos 28, Wapakoneta March 1, Piqua 2.

MODJESKA, MADAME (Wagenhals and Kemper, mgrs.): Ft. Worth, Tex., Feb. 19, Ft. Smith, Ark., 20, Springfield, Mo., 21, Joplin 22, Topeka, Kan., 23, Denver, Col., 25-March 2, Colorado Springs 4, Pueblo 5, Cripple Creek 6, Leadville 7, Grand Junction 8, Provo, U., 9.

MURPHY, TIM (Fred G. Berger, mgr.): Paris, Ill., Feb. 19, Crawfordsville, Ind., 20, Indianapolis 21, Dayton, O., 22, Hamilton 23, Richmond, Ind., 25, Frankfort 26, Logansport 27, Marion 28, Peru March 1, Elwood 2, Muncie 4, Kokomo 5, Wabash 6, Huntington 7, Ft. Wayne 8, St. Mary's, O., 9.

MURRAY AND MACK (Shooting the Chutes; Ollie Mack, mgr.): Seattle, Wash., Feb. 18-23, Spokane 25, Wallace, Id., 26, Missoula, Mont., 27, Helena 28, Great Falls March 1, Anaconda 2, Butte 3.

MYERS, IRENE (Will H. Myers, mgr.): York, Pa., Feb. 18-23, Lebanon 25-March 2.

MY FRIEND FROM INDIA (Myron B. Rice, prop. and mgr.): Marshall, Ill., Feb. 19, Mattoon 20, Alton 21, Murphysboro 22, Cairo 23.

NATHAN HALE (W. M. Wilkison, mgr.): Chicago, Ill., Feb. 17-23, Aurora 25, Kenosha, Wis., 26, Racine 27, Milwaukee 28-March 2, Elgin 4.

NEAR THE THRONE: Brooklyn, N. Y., Feb. 18-23.

NEILL, JAMES: Buffalo, N. Y., Jan. 7-March 30.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): New York city Jan. 7—indefinite.

OLD ARKANSAW (Will F. Lindsay, mgr.): Alliance, O., Feb. 18, Warren 20, Ashtabula 21, Conneaut 22, Oil City, Pa., 23, Greenville 25, Sharon 26, New Castle 27, Rochester 28, Washington March 2, Monongahela 4, Charleroi 5, Uniontown 6, Connellsville 7.

OLE OLSEN (Ben Hendricks; Wm. Gray, mgr.): Peabody, Kan., Feb. 19, Salina 20, Abilene 21, Junction City 22, Topeka 23, St. Joseph, Mo., 24, 25, Leavenworth, Kan., 26, Auburn, Neb., 27, Nebraska City 28, Lincoln March 1, 2, Council Bluffs, Ia., 3.

O'NEILL, JAMES (Liebler and Co., mgrs.): Toledo, O., Feb. 18, 19.

ON THE STROKE OF TWELVE (Whitaker and Lawrence, mgrs.): Fall River, Mass., Feb. 21-23, Boston 25-March 2.

ON THE SUWANEE RIVER (C. M. Patee, mgr.): Philadelphia, Pa., Feb. 18-23.

OVER THE SEA: Carbondale, Pa., Feb. 18-23, Scranton 25-March 2.

OWEN, WILLIAM: Ft. Dodge, Ia., Feb. 20, 21.

PAYTON THEATRE STOCK: Brooklyn, N. Y., Sep. 24—indefinite.

PEOPLE'S STOCK: Des Moines, Ia., Nov. 12—indefinite.

PERKINS, WALTER E. (The Man from Mexico; Will O. Wheeler, mgr.): Gloucester, Mass., Feb. 22, Haverhill 23.

PRINGLE, JOHNNY: Pawnee, Neb., Feb. 18-23.

QUO VADIS (Alden Benedict's; H. J. Bernard, mgr.): Victoria, Tex., Feb. 19, Hallowell 20, San Antonio 21, Austin 22, Seguin 23, Schulenburg 24, Eagle Lake 25, Belleville 26, Houston 27, Calvert 28, Mexia March 1, Bryan 2, Navasota 4, Houston 6, Beaumont 8, Orange 9.

QUO VADIS (Alden Benedict's; E. T. Stetson, mgr.): [illegible], Pa., Feb. 19, Berwick 20, Nanticoke 21, Pittston 22, Olyphant 23, Freeland 25, Minersville 26, Shenandoah 27, Frackville 28.

QUO VADIS (Alden Benedict's; F. C. Summers, mgr.): Logan, O., Feb. 18, Lancaster 19, New Straitsville 20, Corning 21, New Lexington 22, New Comerstown 23, Coshocton 25, Barnesville 26, Cambridge 27, Uhrichsville 28.

QUO VADIS (Whitney and Knowles, mgrs.): Newark, N. J., Feb. 18-23.

QUO VADIS (Whitney and Knowles; Chas. N. Richardson, mgr.): Columbia, S. C., Feb. 19, Atlanta, Ga., 20, 21, Birmingham, Ala., 22, 23.

RAILROAD JACK (R. Guy Caufman, mgr.): Pawnee, Ok. T., Feb. 19, Enid 20, Guthrie 21, Kingfisher 22, El Reno 23, Oklahoma City 24, Purcell, Ind. T., 25, Ardmore 26, Davis 27, Krebs 28, McAlester March 1, Lehigh 2.

REAPING THE WHIRLWIND (Cook and Cullen, mgrs.): Philadelphia, Pa., Feb. 18-23.

REHAN, ADA (Sweet Nell of Old Drury): Boston, Mass., Feb. 11-23.

ROSTELL, EDWIN: Temple, Tex., Feb. 21.

ROYAL LILIPUTIANS (Gus Hill; Thomas R. Henry, mgr.): Columbus, O., Feb. 18-20, Indianapolis, Ind., 21-23, Cincinnati, O., 24-March 2, St. Louis, Mo., 4-9.

RUPERT OF HENTZAU (Howard Gould; Wallace Munro, mgr.): Vicksburg, Miss., Feb. 19, Natchez 20, Baton Rouge, La., 21, Meridian, Miss., 22, Columbus 23.

SAPHO (Sylva Lynden; Louis Nethersole, mgr.): St. Louis, Mo., Feb. 18-23.

SELF AND LADY (Chas. Frohman, mgr.): Brooklyn, N. Y., Feb. 18-23.

SHEA, THOS. E.: Washington, D. C., Feb. 18-23, Baltimore, Md., 25-March 2, Newark, N. J., 4-9.

SHENANDOAH (Jacob Litt, mgr.): Pittsburg, Pa., Feb. 18-23, New York city 25-March 9.

SHERLOCK HOLMES (No. 2; Chas. Frohman, mgr.): Hamilton, Can., Feb. 18, St. Catherines 21.

SHORE ACRES (Herne's; William B. Gross, mgr.): Baltimore, Md., Feb. 18-23, Jersey City, N. J., 25-March 2, Philadelphia, Pa., 4-9.

SIBERIA: Milwaukee Feb. 18-23.

SI PLUNKARD (J. C. Lewis): Kingfisher, Ok. T., Feb. 18, El Reno 19.

SKINNER, OTIS (Joseph Buckley, mgr.): Detroit, Mich., Feb. 18-23.

SPORTING LIFE (Walter Sanford, mgr.): Glens Falls, N. Y., Feb. 19, Saratoga 20, Johnstown 21.

STEVENS STOCK (Landers Stevens, prop. and mgr.): Oakland, Cal.—indefinite.

TENNESSEE'S PARDNER (Arthur C. Alston, prop. and mgr.): Greenville, O., Feb. 19, Dayton 20-23.

THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis., Aug. 27—indefinite.

THE BLACK DIAMOND EXPRESS: Galion, O., Feb. 19, Kenton 20.

THE CHRISTIAN (Eastern): New Philadelphia, O., Feb. 19, Canton 20, Akron 21, Warren 22, Mansfield 23, Springfield 25, Middletown 26, Hamilton 27, Frankfort 28, Lexington, Ky., March 1, 2.

THE CHRISTIAN (Western; Liebler and Co.; John M. Hickey, mgr.): Butte, Mont., Feb. 18-20, Anaconda 21, Helena 22, Billings 23, Fargo, N. D., 25, Winnipeg, Man., 26, 27, Grand Forks, N. D., 28, St. Cloud, Minn., March 1, Stillwater 2, Minneapolis 4-6, St. Paul 7-9.

THE CITY OF NEW YORK: Ottawa, Can., Feb. 18-23.

THE CONVICT'S DAUGHTER (Geo. Samuels, mgr.): Bridgeport, Conn., 18-20, Holyoke, Mass., 21-23, Worcester 25-March 2, Albany, N. Y., 4, 5, Paterson, N. J., 7-9.

THE COUNTY FAIR (Nell Burgess): Chicago, Ill., Feb. 18-23.

THE LASH OF THE WHIP (Chas. Frohman, mgr.): New York city Feb. 25—indefinite.

THE DAIRY FARM (Western; Thos. A. McKee, mgr.): Louisville, Ky., Feb. 18-23.

THE DAIRY FARM (Eastern; J. H. Wallick, mgr.): Springfield, Mass., Feb. 19, Holyoke 20, 21.

THE DOCTOR'S WARM RECEPTION (Ullie Akerstrom; Gus Bernard, mgr.): Ishpeming, Mich., Feb. 19, Negaunee 20, Iron Mt., 21, Escanaba 22, Oconto 23.

THE ELEVENTH HOUR (Eastern; Carter's; Frederick Kimball, mgr.): Worcester, Mass., Feb. 18-23, Holyoke 25-27, Lynn 28-March 2, Pawtucket, R. I., 4-6.

THE FAST MAIL (Carter's; Edmund Manley, mgr.): Lake Charles, La., Feb. 19, New Iberia 20, Franklin 21, Houma 22, Thibodaux 23, Donaldsonville 24, Plaquemine 25, Baton Rouge 26, Natchez, Miss., 27, Port Gibson 28, Vicksburg March 1, Monroe, La., 2, Greenville, Miss., 4, Columbus 5, Anniston, Ala., 6, Atlanta, Ga., 7-9.

THE FLAMING ARROW (Go-Won-Go Mohawk): Slatington, Pa., Feb. 19, Pittston 20, Scranton 21-23, Wilkes-Barre 25-27, Corning 28, Jamestown March 1, Sharon 2, Warren, O., 4, Akron 5, Sandusky 6, Toledo 7-9.

THE GAME KEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): Pottsville, Pa., Feb. 19, Royersford 20, Camden, N. J., 21-23, Mauch Cunk, Pa., 25, Pittston 26, Watkins, N. Y., 28, Geneva, Mich., 1, Niagara 2, Cleveland, O., 4-9.

THE GIRL FROM MAXIM'S: Indianapolis, Ind., Feb. 20.

THE GOVERNOR'S SON: Trenton, N. J., Feb. 19.

THE GREAT WHITE DIAMOND (Walter Fessler, mgr.): Cleveland, O., Feb. 18-23.

THE HEART OF CHICAGO (Ed W. Rowland, mgr.): Jefferson City, Mo., Feb. 19, Sedalia 20, Louisiana 22, Belleville, Ill., 23, Alton 24, Edwardsville 25, Litchfield 26, Pana 27.

THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Flint, Mich., Feb. 19, Ann Arbor 20, Ypsilanti 21, Sandusky, O., 22, Erie, Pa., 23, Rochester, N. Y., 25-27, Syracuse 28-March 2, Troy 4, Albany 5, Springfield, Mass., 6, Holyoke 7, N. Adams 8, Worcester 9.

THE HONEST BLACKSMITH (Robt. Fitzsimmons): St. Louis, Mo., Feb. 17-23, Milwaukee, Wis., 24-March 2.

THE HOTTEST COON IN DIXIE (Tom M. Jordan, mgr.): Des Moines, Ia., Feb. 21-23, Marshalltown 25, Cedar Falls 26, Waterloo 27, Clinton 28, Savanna, Ill., March 1, Dubuque, Ia., 2.

THE LADDER OF LIFE (Chas. A. Arthur, mgr.): Grand Rapids, Mich., Feb. 23-March 3.

THE LIMITED MAIL (Elmer E. Vance, mgr.): Chicago, Ill., Feb. 18-March 2.

THE MAN FROM MEXICO (Broadhurst Bros.; Ed R. Salter, mgr.): Jackson, Miss., Feb. 19, Baton Rouge, La., 20, Lake Charles 21, Houston, Tex., 22, 23, Austin 25, San Antonio 26, Temple 27, Waco 28, Ft. Worth March 1, Dallas 2.

THE MISSOURI GIRL (Fred Raymond, mgr.): Phillipsburg, Pa., Feb. 19, Altoona 20, Lock Haven 21, Jersey Shore 22, Williamsport 23, Milton 25, Sunbury 26, Danville 27, Mt. Carmel 28, Shamokin March 1, Chambersburg 2, Harrisburg 4, Columbia 5, Lebanon 6, Pottstown 7, Pottsville 8, Shenandoah 9.

THE NIGHT BEFORE CHRISTMAS (W. B. Merrill, mgr.): Philadelphia, Pa., Feb. 18-23.

THE OLD HOMESTEAD (Denman Thompson): Boston, Mass., Feb. 11-23.

THE PRISONER OF ZENDA (Shipman Bros., mgrs.): Beverly, Mass., Feb. 19, Marblehead 20, Lynn 21-23, Taunton 25, Plymouth 26, Rockland 27, Quincy 28, New Bedford March 2, Manchester, N. H., 4-6, Nashua 7.

THE PRISONER OF ZENDA (Munro and Sage): Portland, Or., Feb. 18-20, Salem 21, Olympia, Wash., 22, Tacoma 23.

THE REAL WIDOW BROWN: Greenville, Pa., Feb. 20, Oil City 21.

THE SORROWS OF SATAN (Eastern): New Haven, Conn., Feb. 21-23.

THE SORROWS OF SATAN (Western): Salt Lake City, U., Feb. 18, 19, Denver, Col., 25-March 2.

THE SPAN OF LIFE (Lewis Donazetta, mgr.): Grand Rapids, Mich., Feb. 18-20, Big Rapids 21, Muskegon 22.

THE STILL ALARM (Harry Lacy): Jersey City Feb. 18-23.

THE STROLLERS (Crosby and Forman, mgrs.): Merced, Cal., Feb. 19, Hanford 20, 21, Fresno 22, 23.

THE SUNSHINE OF PARADISE ALLEY (Louis Miller, mgr.): Franklin, Pa., Feb. 19, New Castle 20, Leetonia, O., 21, New Philadelphia 22, Ravenna 23, Kent 25, Akron 26, Upper Sandusky 27, St. Mary's 28, Bellefontaine March 1, Delaware 2, Columbus 4-6, Indianapolis, Ind., 7-9.

THE THREE MUSKETEERS (Harry Glazier; John S. Flaherty, mgr.): Helena, Ark., Feb. 19, Pine Bluff 20, Hot Springs 21, Little Rock 22, Newport 23, Jonesboro 25, Cairo, Ill., 26, Lincoln 28, Pana March 1.

THE TIDE OF LIFE (E. N. McDowell, mgr.): Waterbury, Conn., Feb. 18-20, Bridgeport 21-23, Hoboken, N. J., 25-27, Camden March 7-9.

THE VILLAGE PARSON (W. E. Nankeville, prop.; Harry Earl, mgr.): Cripple Creek, Col., Feb. 19, Leadville 20, Grand Junction 21, San Francisco, Cal., 24-March 2, Sacramento 3, 4, Salem, Ore., 9.

THE VILLAGE POSTMASTER (Eastern; J. Wesley Rosenquest, mgr.): Detroit, Mich., Feb. 18-23, Cleveland, O., 25-March 2, Cincinnati 4-9.

THEY WANT ME (J. H. La Pearl): Troy, O., Feb. 19, Delaware 20, Marysville 21, Bellefontaine 22, Mechanicsburg 23, London 25, Springfield 26, Kenton 27, Toledo 28-March 2.

THROUGH THE BREAKERS: Cincinnati, O., 18-23, St. Louis, Mo., 25-March 2, Chicago, Ill., 4-9.

TO HAVE AND TO HOLD: Baltimore, Md., Feb. 18-23.

TOOLE, J. E. (J. Boyd Dexter, mgr.): Monongahela City, Pa., Feb. 18-23, Kittanning 25-March 2, Beaver Falls 4-9.

TOO RICH TO MARRY (Levi Bros., mgrs.): Athens, O., Feb. 19, Portsmouth 21, Charleston, W. Va., 22.

TWO LITTLE VAGRANTS (Edw. C. White, mgr.): Chicago, Ill., Feb. 18-March 2.

UNCLE HEZ (Frank Adams): Danville, Va., Feb. 21, Salem, N. C., 23, Greensboro 25.

UNCLE JOSH SPRUCEBY: San Francisco, Cal., Feb. 17-23, Auburn 25, Grass Valley 26, Nevada 27, Virginia City, Nev., 28, Carson City March 1, Reno 2.

UNCLE TOM'S CABIN (Stetson's; Eastern): Haverhill, Mass., Feb. 18, 19, Laconia, N. H., 20.

UNCLE TOM'S CABIN (Stetson's; Western): La Porte, Ind., Feb. 19, Benton Harbor, Mich., 20, Battle Creek 22, Jackson 23, Grand Rapids 24-27, Muskegon 28, Holland March 1, Kalamazoo 2.

UNCLE TOM'S CABIN (Western; Al. W. Martin): Williamsport, Pa., Feb. 19, Milton 20, Sunbury 21, Danville 22, Bloomburg 23, Berwick 25, Nanticoke 26, Wilkes-Barre 27, Pittston 28, Carbondale March 1, Scranton 2.

UNDER THE RED ROBE (Paul Gilmore): Des Moines, Ia., Feb. 23, Omaha, Neb. 24, 25, Nebraska City 27, Topeka, Kan., March 1, Lincoln, Neb., 4, Sioux City, Ia., 5.

UNDER TWO FLAGS (Blanche Bates): New York city Jan. 28—indefinite.

VALENTINE STOCK: St. John, N. B., Dec. 25—indefinite.

VALENTINE STOCK: Toronto, Can., Aug. 27—indefinite.

WALTERS, JULE (Side Tracked): Huron, S. D., Feb. 19, Mitchell 20, Madison 21, Sioux Falls 22, Sioux City, Ia., 23, La Mars 25, Cherokee 26, Ft. Dodge 27, Albert Lea, Minn., 28, Mason City, Ia., March 1, Owatonna, Minn., 2, Winona 4, Dubuque, Ia., 6, Anamosa 7, Vinton 8, Marshalltown 9.

WARD AND VOKES (E. D. Stair, mgr.): Boston, Mass., Feb. 18-23.

WARDE, FREDERICK: Owatonna, Minn., Feb. 19, Winona 20, Eau Claire, Wis., 21, Duluth, Minn., 22, 23, W. Superior, Wis., 25, Ashland 26, Houghton, Mich., 27, 28, Calumet March 1, Marquette 2.

'WAY DOWN EAST (Central; W. A. Brady, mgr.): Boston, Mass., Jan. 14-Feb. 23.

'WAY DOWN EAST (Eastern; W. A. Brady, mgr.): Brattleboro, Vt., Feb. 19, Bellows Falls 20, Albany 21-23, Lowell 25-March 2.

'WAY DOWN EAST (Western; W. A. Brady, mgr.): Salt Lake City, U., Feb. 18-23, Aspen, Col., 25, Leadville 26, Cripple Creek 27, Pueblo 28, Colorado Springs March 1, Denver 2-10.

WHAT HAPPENED TO JONES (Broadhurst Bros.; Ed. R. Salter, mgr.): Kankakee, Ill., Feb. 19, Valparaiso 20, Joliet 21, Aurora 22, Ottawa 23, Hammond, Ind., 24, La Porte 25, So. Bend 26, Elkhart 27, Goshen 28, Ft. Wayne March 1, Rochester 2.

WHAT HAPPENED TO JONES (C. F. Brown, mgr.): Waco, Tex., Feb. 19, Corsicana 20, Dallas 21, Denison 22, Paris 23.

WHEN WE WERE TWENTY-ONE: Exeter, Me., Feb. 19, Biddeford 20, Bath 21, Lewiston 22, 23, Gardiner 25, Waterville 26, Bangor 27, 28, Togus March 1, Rockland 2, Dover 4, Manchester 5, Laconia 6, Berlin 7, Barre 8, Montpelier 9.

WHITESIDE, WALKER: Salt Lake City, U., Feb. 18-23.

WHY SMITH LEFT HOME (Eastern; Broadhurst Bros.; Ed. R. Salter, mgr.): Burlington, Ia., Feb. 19, Des Moines 20, Omaha, Neb. 21-23, Davenport, Ia., 24, Iowa City 25, Cedar Rapids 26, Clinton 27, Dubuque 28, Rockford, Ill., March 1.

WHY SMITH LEFT HOME (Southern; Broadhurst Bros.; Ed. R. Salter, mgr.): Charleston, W. Va., Feb. 19, Parkersburg 20, Sistersville 21, Marietta, O., 22, Wheeling, W. Va., 23, Canal Dover, O., 25, Zanesville 26, London 27, Middletown 28, Columbus March 1, Albany 2.

WILLARD, E. S.: Philadelphia, Pa., Feb. 11-23.

WILLIAMS AND WALKER: Jacksonville, Ill., Feb. 19, Decatur 20, Lincoln 21, Bloomington 22, Joliet 23, Chicago 24-March 9.

WILLS BROS.: Guelph, Can., Feb. 19.

REPERTOIRE COMPANIES.

ANGELL COMEDIANS: Tama, Ia., Feb. 18-23.

AUBREY STOCK (Eastern; Mittenthal Bros.): Bethlehem, Pa., Feb. 18-23, Elizabeth, N. J., 25-March 2, Lancaster, Pa., 4-9.

AUBREY STOCK (Southern; Mittenthal Bros., mgrs.): St. Joseph, Mo., Feb. 18-23, Atchison, Kan., 25-March 2, Topeka, Kan., 4-9.

BENNETT-MOULTON (S; George K. Robinson, mgr.): Brattleboro, Vt., 25-March 2, Burlington, Vt., 4-9.

BENNETT-MOULTON (R; Earl Burgess, mgr.): Johnstown, Pa., Feb. 18-23, Cumberland, Md., 25-March 2, New Castle, Pa., 4-9.

BENNETT-MOULTON (O; E. K. Moulton, mgr.): New Britain, Conn., Feb. 18-23, Meriden 25-March 2, Yonkers, N. Y., 4-9.

BON TON STOCK (Leyburnes): Chester, Pa., Feb. 18-23, Columbia 25-March 2.

BYRON COMEDY (F. E. Warner, mgr.): Dalton, Ga., Feb. 18-23, Marietta, Ga., 25-March 2.

CARLTON, EFFIE (Gilmore Hammond, mgr.): Pascoag, R. I., Feb. 18-24.

CARPENTER, FRANKIE (John F. Cosgrove, mgr.): Meriden, Conn., Feb. 18-23, Waterbury 25-March 2.

DE VONDE, CHESTER (C. L. Walters, mgr.): Red Bank, N. J., Feb. 18-23, Stamford, Conn., 25-March 2, So. Norwalk 4.

CARROLL COMEDY: Wellsburg, W. Va., Feb. 18-23.

CARNER STOCK: Amsterdam, N. Y., Feb. 18-23, Binghamton 25-27, Cortland 28-March 2.

CHESTER, ALMA (Alma Chester, mgr.): Elizabeth, N. J., Feb. 18-23, Yonkers, N. Y., 25.

CONROY, MACK AND EDWARDS (Chas. F. Edwards, mgr.): So. Fork, Pa., Feb. 18-20, Hastings 21-23.

COOK-CHURCH STOCK (H. W. Taylor, mgr.): Salem, Mass., Feb. 18-23, Troy, N. Y., 25-March 2, Cohoes 4-9.

CURTISS COMEDY: Corpus Christi, Tex., Feb. 18-23, Cuero 25-March 2, Victoria 4-9.

CUTLER-PATTON THEATRE: Colby, Kan., Feb. 18-23.

DALRYMPLE COMEDY: Lexington, Mo., Feb. 18-23, Sioux City, Ia., 25-March 2, Nevada 4-9.

DAVIDSON, FRANK S.: Havre de Grace, Md., Feb. 18-20.

DAVIDSON STOCK: Logansport, Ind., Feb. 18-23, Lima, O., 25-March 2, Ann Arbor 4-10.

DESMOND-FULLER: Key West, Fla.—indefinite.

ELDON COMEDIANS (G. Harris Eldon, mgr.): Urbana, O., Feb. 18-23, Connersville, Ind., 25-March 2, Rushville 4-9.

EMPIRE STOCK (Morrell and Scott): Hazleton, Pa., Feb. 21-23, Kane 28-March 2, Titusville 4-6.

ERWOOD STOCK (R. J. Erwood, mgr.): Jackson, O., Feb. 18-23.

EWING-TAYLOR (Albert Taylor, mgr.): Navasota, Tex., Feb. 18, 19, Calvert 20, 21, Mexia 22, 23, Hillsboro 25-March 2, Sherman 4-9.

FARLIE, SADIE (R. C. Rabitte, mgr.): Okolona, Miss., Feb. 21-23, West Point 25-March 2, Macon 4-6, Starkville 7-9.

FERRIS COMEDIANS (Dick Ferris, mgr.): Boone, Ia., Feb. 18-23, Des Moines 25-March 2, Alton, Ill., 4-9.

FOUNTAIN, MARIE: Decatur, Tex., Feb. 18-23.

FROST STOCK: Presque Isle, Me., Feb. 18-23.

GIBNEY STOCK (Wm. Sanford, mgr.): Ashland, Pa., Feb. 18-23.

GOODWIN-WINTER (Jack Goodwin, mgr.): Weston, W. Va., Feb. 18-23.

GORMUND AND FORD: Bartlett, N. H., Feb. 18-23, Sanbornville 25-March 2.

HALL, DON C.: Galesville, Wis., Feb. 18-21, St. Charles, Minn., 22, 23, Rochester 25-26, Kasson 27, 28, Waseca March 1, 2, Mankato 4, 5, New Ulm 6, 7, Sleepy Eye 8, 9.

HALL DRAMATIC: Canton, Mo., Feb. 18-20, Palmyra 21-23.

HARCOURT COMEDY (Ethel Fuller; Chas. K. Harris, mgr.): Newport, R. I., Feb. 18-23, Westerly 25-March 2, Stamford, Conn., 4-9.

HARVEY AND DUNNE: North Adams, Mass., Feb. 18-23.

HAYWARD, GRACE (Dick Ferris, prop.; Chas. A. White, mgr.): Springfield, Ill., Feb. 18-23, Evansville, Ind., 24-March 2, Cairo, Ill., 4-9.

HILLMANS, THE: Jamestown, N. Y., Feb. 18-23, Franklin, Pa., 26-March 2, Sharon 4-9.

HIMMELEIN'S IDEALS: Kingston, N. Y., Feb. 18-23, Poughkeepsie 25-March 2.

HIMMELEIN'S IMPERIAL STOCK: E. Liverpool, O., Feb. 18-23, Beaver Falls, Pa., 25-March 2.

HOEFFLER, JACK, STOCK: Reading, Pa., Feb. 18-24, Chester 25-March 3.

HOLDEN COMEDY (Western; Chas. A. Holden, mgr.): Rockford, Ill., Feb. 18-23.

HOWARD-DORSETT: Clinton, Ia., Feb. 25-March 2.

HOYT COMEDY: Longview, Tex., Feb. 18-23.

HUNTLEY-JACKSON (Willis F. Jackson, mgr.): Rome, N. Y., Feb. 18-23, Watertown 25-29.

JOSSEY STOCK: Norfolk, Neb., Feb. 18-20, Sioux Falls, S. D., 21-25, Sioux City, Ia., 26-March 2.

KERKHOFF-LOCKE: Belleville, Kan., Feb. 18-23.

KEYSTONE DRAMATIC (McGill and Shipman): Hagerstown, Md., Feb. 18-23, Reading, Pa., 25-March 2, Carbondale 4-9.

KING DRAMATIC (Kirk Brown; N. Appell, mgr.): Toledo, O., Feb. 18-23, Jackson, Mich., 25-March 3, E. Liverpool, O., 4-9.

KING DRAMATIC (Lawrence Grattan; N. Appell, mgr.): New Bedford, Mass., Feb. 18-23, Bridgeport, Conn., 25-March 2, Hartford 4-9.

KLARK SCOVILLE (Neb Scoville, mgr.): Naugatuck, Conn., Feb. 18-23, Torrington 25-March 2.

MACAULEY AND PATTON: Woonsocket, R. I., Feb. 18-23, Gloucester, Mass., 25-March 2, Lynn 4-9.

McAULIFFE, JERE, STOCK (Harry Katzes, mgr.): Lowell, Mass., Feb. 18-23.

MARKS BROS.' (R. W. Marks, mgr.): Meadville, Pa., Feb. 18-23, Scranton 25-March 2.

MELVILLE, TUCKER (W. H. Bryson, mgr.): Davenport, Ia., Feb. 18-20, Des Moines 21-23.

METROPOLITAN STOCK: Hastings, Neb., Feb. 18-23.

MOREY STOCK (Le Comte and Flesher, mgrs.): Nevada, Mo., Feb. 18-23, Clinton 25-March 2, Sedalia 4-9.

MYRKLE AND HARDER: Cedar Rapids, Ia., Feb. 18-23.

PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): Wilmington, Del., Feb. 18-23, Paterson, N. J., 25-March 2, Newburg 4-9.

PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Paterson, N. J., Feb. 18-23, Elizabeth 25-March 2, Easton, Pa., 4-9.

PAYTON SISTERS COMEDY (J. S. Phillips, mgr.): Marshall, Tex., 18-20, Pittsburg 21-23, Sulphur Springs 25-27, Paris, 28-March 1, Bonham 2-5.

PHELAN STOCK: Dover, N. H., Feb. 18-23, Brockton, Mass., March 4-9.

PRICE-ARLINGTON (Wm. N. Smith, mgr.): Carthage, Tex., Feb. 18-23.

ROBER, KATHERINE (Leander Blanden, mgr.): Bangor, Me., Feb. 18-23, Augusta 25-March 2, Bath 4-9.
ROBINSON STOCK: Utica, N. Y., Feb. 18-23.
ROE AND FENBERG (Geo. M. Fenberg, mgr.): Sharon, Pa., Feb. 18-23, Bradford, Ont., 25-March 3.
ROWE-KING STOCK: Lawrence, Mass., 18-23, Woonsocket, R. I., 25-March 2.
RUBLE THEATRE (C. S. Ruble, mgr.): Waxahachie, Tex., Feb. 18-23, Terry 24-March 2, Cleburne 4-9.
RYAN, DANIEL R. (W. S. Bates, mgr.): Lynn, Mass., Feb. 18-23.
SAWTELLE, JESSIE (T. Al. Sawtelle, mgr.): Wilkes-Barre, Pa., Feb. 18-23, Atlantic City, N. J., Feb. 25-March 2, Bridgeton 4-9.
SCHILLER STOCK (E. A. Schiller, mgr.): Youngstown, O., Feb. 18-23, McKeesport, Pa., 25-March 2, Wheeling, W. Va., 4-9.
SHANNON, HARRY: Charlotte, Mich., Feb. 21-23, Muskegon 24-27, Flint 28-March 2.
SHEAKER, TOMMY: Haverstraw, N. Y., Feb. 18-23, Rondout 25-March 2.
SHERMAN, ROBERT: Topeka, Kan., Feb. 18-23.
SOUTHERN STOCK (L. Hill, mgr.): Monroe, La., Feb. 18-20, Natchez, Miss., 21-23, Greenville 25-March 2, Yazoo 4-9.
SPOONER DRAMATIC (F. E. and Allie; W. Dick Harrison, mgr.): Hudson, N. Y., Feb. 18-23, New York city 25-March 2.
SPOONERS, THE (Edna May and Cecil): Brooklyn, N. Y., Feb. 11—indefinite.
STANDARD STOCK (Jacobs and Steinberg, props.): Kalamazoo, Mich., Feb. 18-23.
TODD STOCK (M. R. Williams, mgr.): Pawtucket, R. I., Feb. 18-23, Haverhill, Mass., 25-March 2.
TUCKER, ETHEL (M. Smith, mgr.): Jonesboro, Ark., Feb. 17-23, Pine Bluff 24-March 2, Hot Springs 2-9.
TUCKER, LILLIAN (Chas. C. Vaught, mgr.): Wapakoneta, O., Feb. 18-20.
VAN DYKE AND EATON: Lynchburg, Va., Feb. 18-23, Petersburg 25-March 2.
WAITE'S COMEDY (R. R. Simmon, mgr.): Troy, N. Y., Feb. 18-23, New Brunswick, N. J., 25-March 2, Wilmington, Del., 4-9.
WARNER COMEDY (Ben R. Warner, mgr.): Tipton, Ia., Feb. 18-20, Elizabeth 21-23.
YOUNG, EDWIN: Shenandoah Feb. 19, 20, Mahanoy City 21-23.

OPERA AND EXTRAVAGANZA.

A RUNAWAY GIRL (Wm. Park, mgr.): Washington, D. C., Feb. 18-23.
BLACK PATTI TROUBADOURS (Voelckel and Nolan, mgrs.): Kansas City, Mo., Feb. 18-23, Leavenworth, Kan., 24, Horton 25, St. Joseph, Mo., 26, 27, Lincoln, Neb., 28, Omaha March 1, 2, Des Moines, Ia., 4-6, Marshalltown 7, Cedar Rapids 8, Dubuque 9.
BOSTONIANS, THE: Norfolk, Va., Feb. 18, Newport News 19, Richmond 20, 21, York, Pa., 22, Harrisburg 23.
BOSTON LYRIC OPERA (Col. W. H. Thompson, mgr.): Kansas City, Mo., Feb. 11-23, Omaha, Neb., 25, Des Moines, Ia., 26-28, Marshalltown March 1, Cedar Rapids 2, Dubuque 4, 5, La Crosse, Wis., 6, 7, Winona, Minn., 8, 9.
CASTLE SQUARE: Chicago, Ill., Sept. 17—indefinite.
CASTLE SQUARE (No. 2): St. Louis, Mo., Nov. 19—indefinite.
COLUMBIA COMIC OPERA (Chas. N. Holmes, mgr.): Wheeling, W. Va., Feb. 18-23, Parkersburg 25-March 2.
DANIELS, FRANK (Kirke La Shelle, mgr.): Mobile, Ala., Feb. 19, Montgomery 20, Macon, Ga., 21, Jacksonville, Fla., 22, Savannah, Ga., 23, Charleston, S. C., 25, Augusta, Ga., 26, Atlanta 27, 28, Birmingham, Ala., March 1, Chattanooga, Tenn., 2, Knoxville 4, Paris, Ky., 5, Lexington 6.
DE ANGELIS, JEFFERSON: Easton, Pa., Feb. 19, Reading 20, Wilkes-Barre 21, Scranton 22, Binghamton, N. Y., 23, Montreal, Can., 25-29, Burlington, Vt., March 2, Boston, Mass., 4-16.
FLORADORA (Dunne, Ryley and Fisher, mgrs.): New York city Nov. 12—indefinite.
FOXY QUILLER: Pittsburg, Pa., Feb. 18-23.
GRAU, MAURICE, GRAND: New York city Dec. 18—indefinite.
GRAU, JULES, OPERA: Boise City, Id., Feb. 18-23, Baker City, Ore., 25-27, Salt Lake City, U., March 4-9.
HERALD SQUARE OPERA: Monroe, La., Feb. 22, 23, Natchez, Miss., 25.
MY LADY (A. H. Chamberlyn, mgr.): New York city Feb. 11—indefinite.
NIELSEN, ALICE (Frank L. Perley, mgr.): Milwaukee, Wis., Feb. 18-20, So. Bend, Ind., 21, Toledo, O., 22, 23, Dayton 25, Columbus 26, 27, Harrisburg, Pa., 28, Trenton, N. J., March 1, Wilmington, Del., 2, Washington, D. C., 4-9.
SAN TOY: Philadelphia, Pa., Feb. 11-March 2, New York city 4—indefinite.
SUPERBA (Hanlon): Toledo, O., Feb. 18-23.
THE BURGOMASTER (Eastern): Boston, Mass., Feb. 18—indefinite.
THE GIRL FROM UP THERE (Edna May; Chas. Frohman, mgr.): New York city Jan. 7—indefinite.
THE HIGHWAYMAN: Houston, Tex., Feb. 19, 20, Beaumont 21, Shreveport, La., 22, Vicksburg, Miss., 23, Memphis, Tenn., 25, 26.
VIENNA LIFE (Rudolph Aaronson, mgr.): New York city Jan. 23—indefinite.
VON WEGERN, MARIE: Chicago, Ill., Feb. 18-March 2.
WILBUR-KIRWIN (W. T. Powell, mgr.): Lincoln, Neb., Feb. 18-23.
WILBUR OPERA (Maud Daniels, mgr.): Ithaca, N. Y., Feb. 19-21, Schenectady 22, 23, Troy 25-March 3, New Haven 4-9.
WILSON, FRANCIS (Ariel Barney, mgr.): Chicago, Ill., Feb. 11-23.

VARIETY.

BOHEMIAN BURLESQUERS: New York city Feb. 18-23.
BROADWAY BURLESQUERS: Philadelphia, Pa., Feb. 18-23.
BUTTERFLY EXTRAVAGANZA: Milwaukee, Wis., Feb. 18-23.
CITY CLUB (Miaco's): Brooklyn, N. Y., Feb. 18-23.
COONTOWN 400 (Earl Marine, mgr.): Tipton, Ind., Feb. 19, Alexandria 20, Marion 22.
DAINTY DUCHESS (L. Lawrence Weber, mgr.): New York city Feb. 18-23, Philadelphia, Pa., 25-March 2.
DAINTY PAREE (Jos. H. Barnes, mgr.): Albany, N. Y., Feb. 18-20, Troy 21-23.
DEWEY EXTRAVAGANZA: Paterson, N. J., Feb. 18-23.
EMPIRE VAUDEVILLIANS: New Iberia, La., Feb. 19, Beaumont, Tex., 20, Houston 21, Brenham 22, Austin 23, San Antonio 25, Waco 26, Cleburn 27, Corsicana 28, Dallas, March 1, Fort Worth 2.
ENGLISH STARS (Serviss and Baeviers): Geneva, N. Y., Feb. 19, 20, Canandaigua 21, 22, Newark 23, Rochester 25-27.
GAY MASQUERADERS (Fred J. Huber, mgr.): Camden, N. J., Feb. 18-20, Reading 21, Johnstown 22, Altoona 23, Cleveland, O., 25-March 2.
GAY NEW YORKERS: Malden, Mass., Feb. 19, Quincy 20, Beverly 21, Middletown 22.
HOWARD, MAY, BURLESQUE: Washington, D. C., Feb. 18-23.
HYDE'S COMEDIANS: Chicago, Ill., Feb. 18-March 2.
IMPERIAL BURLESQUERS (H. W. Williams, Jr., mgr.): Philadelphia, Pa., Feb. 18-23.
INDIAN MAIDENS (Frank B. Carr, mgr.): Lynn, Mass., Feb. 18-20.
KNICKERBOCKERS (Louis Robie, mgr.): Newark, N. J., Feb. 18-23.
LITTLE EGYPT BURLESQUERS: New York city Feb. 18-23.
MERRY MAIDENS: Jersey City, N. J., Feb. 18-23.
MISS NEW YORK, JR.: Detroit, Mich., Feb. 18-23.
MORNING GLORIES (Scribner's): New York city Feb. 18-23.
NEW YORK GIRL: Cincinnati, O., Feb. 18-23.
NEW YORK STARS (Jack Burke, mgr.): Dayton, O., Feb. 18-20, Columbus 21-23, Toledo 24-March 2, Chicago, Ill., 3-9.
ORIENTAL BURLESQUERS (W. B. Watson, mgr.): Buffalo, N. Y., Feb. 18-23.
PARISIAN WIDOWS (L. Lawrence Weber, mgr.): Washington, D. C., Feb. 18-23.
RAMBLERS, THE (Heuck and Fennessy, mgrs.): Scranton, Pa., Feb. 18-20.
REEVES, AL.: Easton, Pa., Feb. 18-20.
REILLY AND WOOD'S (Frank D. Bryan, mgr.): Pittsburg, Pa., Feb. 18-23.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Providence, R. I., Feb. 11-23, Boston, Mass., 25-March 2.
RICE AND BARTON GAIETY: St. Louis, Mo., Feb. 17-23, Chicago, Ill., 24-March 2.
ROSE HILL FOLLY (J. Herbert Mack, mgr.): Philadelphia, Pa., Feb. 18-23.
SOUTH BEFORE THE WAR: Yonkers, N. Y., Feb. 18, Mt. Vernon 19, Port Chester 20, Hoboken, N. J., 21-23, New Rochelle 25, Bridgeport, Conn., 26, 27, New Haven 28, Wallingford March 1, Hartford 2, Winsted 4, Farmington 5, Waterbury 6, Middletown 7, Rockville 8.
TROCADERO BURLESQUERS: New York city Feb. 18-23.
UTOPIANS (T. W. Dinkins): Providence, R. I., Feb. 18-23, Baltimore, Md., 25-March 2.
VAGABOND BURLESQUERS (T. W. Dinkins, mgr.): Boston, Mass., Feb. 18-23.
VANITY FAIR BURLESQUERS: Baltimore, Md., Feb. 18-23, Washington, D. C., 25-March 2, Pittsburg 4-9.
VICTORIA BURLESQUERS: Des Moines, Ia., Feb. 18-23.
VIVIAN DE MONTO (Mozart and Clarke, mgrs.): Charleston, W. Va., Feb. 19, Clarksburg 20, Parkersburg 21, 22.
WILLIAMS' OWN: Cleveland, O., Feb. 18-23, Chicago, Ill., 25-March 2.
WINE, WOMAN AND SONG (M. M. Theise, mgr.): Chicago, Ill., Feb. 11-23.

MINSTRELS.

BARLOW AND WILSON'S: Water Valley, Miss., Feb. 19, Grenada 20.
BEACH AND BOWERS: Hannibal, Mo., Feb. 21, Quincy, Ill., 22, Keokuk, Ia., [illegible] Springfield, Ill., [illegible] 25, Decatur 26, Bloomington 27, Peoria 28, Canton March 1, Galesburg 2, Kewanee 4, Burlington 5, Iowa City 6, Muscatine 7, Rock Island 8, Sterling 9.
CULHANE, CHACE AND WESTON'S (Will E. Culhane, mgr.): Newburgh, N. Y., Feb. 18, 19, Cold Springs 20, Haverstraw 21, Yonkers 22, 23, Mt. Vernon 25, Danbury, Conn., 28, So. Norwalk March 2, Derby 4, Stamford 6.
FIELD, AL. G. (Eastern; Don Quinlan, mgr.): Cleveland, Tenn., Feb. 19, Murfreesboro 20, Fayetteville 21, Columbia 22, Florence, Ala., 23, Tuscumbia 25.
FIELD, AL. G. (Western; Chas. H. Armitage, mgr.): Leadville, Col., Jan. 18, Grand Junction 19, Salt Lake City, U., 20, Ogden 22, San Francisco, Cal., 24-March 2, Los Angeles 4-6, Sacramento 8, Stockton 9.
MAHARA'S: Madison, S. D., Feb. 18, Dell Rapids 19, Flandreau 20, Pipeston 21, Elkton 22, Huron 23.
NASHVILLE STUDENTS (Eastern; Rusco and Holland, mgrs.): Uniontown, Pa., Feb. 19, Morgantown, W. Va., 20, Parkersburg 21, Chillicothe, O., 22, Xenia 23, Dayton 25-27, Indianapolis, Ind., March 1, 2.
RICHARDS AND PRINGLE'S GEORGIA MINSTRELS (Rusco and Holland, mgrs.): Ellensburg, Wash., Feb. 19, N. Yakima 20, Walla Walla 21, Spokane 22, Moscow, Id., 23, Colfax, Wash., 25, Lewiston, Id., 26, Pullman 27, Colfax, Wash., March 1, Lewiston 2.
RUSCO AND HOLLAND'S: Perry, Ok. T., Feb. 19, Winfield, Kan., 20, Wichita 21, Hutchinson 22, Great Bend 23, Dodge City 25, La Junta, Col., 26, Trinidad 27, Rocky Ford 28, Pueblo March 1, Colorado Springs 2, Denver 4-9.
SUN'S, GUS: Owensboro, Ky., Feb. 19, Oakland City, Ind., 20, Vincennes 21, Sullivan 22, Bloomfield 23, Brazil 25, Rockville 26, Terre Haute 27, Ladoga 28, Anderson March 1, Alexandria 2, Tipton 4, Kokomo 5, Monticello 7, Rensselaer 8.
VOGEL AND DEMING'S (John W. Vogel): Kewanee, Ill., Feb. 19, Ottawa 20, Dixon 21, Freeport 22, Belvidere 23, Elgin 25, Aurora 26, Joliet 27, Kankakee 28, Dowagiac, Mich., March 1, South Bend, Ind., 2, Elkhart 4, Kendallville 5, Ft. Wayne 6, Defiance, O., 7, Tiffin 8, Sandusky 9.
WARD'S, HARRY: Webb City, Mo., Feb. 19.
WEST'S (Sanford B. Ricaby): St. Louis, Mo., Feb. 18-23.

MISCELLANEOUS.

AMAZON BROS.': Piedmont, Va., Feb. 18-20.
BARNUM AND BAILEY'S CIRCUS: Vienna, Austria, Dec. 24—indefinite.
BINGHAM, RALPH (H. Bingham, mgr.): Trimble, Tenn., Feb. 19, Troy 20, Somerville 21, Henderson 22, Grand Junction 23, Fayetteville 25, 26, Manchester 27, Tullahoma 28, Wartrace March 1, Madisonville 2.
BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Toronto, Can., Feb. 19, Galt 20, Guelph 21, Brantford 22.
CANADIAN JUBILEE SINGERS: Stayner, Can., Feb. 19, Penetang 20, Midland 21.
CHRISTINE, MILLIE: New Orleans, La., Dec. 24—indefinite.
COOPER AND CO.'S CIRCUS: Milton Ferry, La., Feb. 19, Abbeville 20, Hope Mill 21.
FLINTS, THE (Hypnotists): Alton, Ill., Feb. 25-March 2, Lincoln, Neb., 4-9.
HART (Hypnotist): Washington, N. C., Feb. 20-23, Wilson 27-March 2.
HERRMANN, LEON: Havana, Cuba, Feb. 19-24.
KELLAR (Magician): Northampton, Mass., Feb. 19, New Haven, Conn., 20, Bridgeport 21, Waterbury 22, Springfield, Mass., 23, Pittsfield 25, No. Adams 26, Albany, N. Y., 27, Cohoes 28, Gloversville March 1, Rome 2, Geneva 4, Auburn 5, Batavia 6, Ilion 7, Amsterdam 8, Saratoga 9.
KNOWLES, THE (Hypnotists; E. E. Knowles, mgr.): Jackson, Miss., Feb. 18-23, Canton 25-27, Grenada 28-March 2, Water Valley 4-6, Holly Springs 7-9.
GRIFFITHS, THE (J. H. Bush, mgr.): Arkansas City, Kan., Feb. 18-21.
KILTIES, THE (48th Highlanders' Band; T. P. J. Power, mgr.): Paterson, N. J., Feb. 19, Newark 20, Orange 21, Easton, Pa., 22, Pottstown 23, York 24.
MARO (Magician): Winchester, Mass., Feb. 19, Fall River 20, Worcester 21, Rutland, Vt., 22, Penacook, N. H., 23.
PERKINS, ELI: Reno, Nev., Feb. 26, Oakdale, Cal., 28, Stockton March 1, Merced 2.
QUINCUPLEXAL (Henry Walsh, mgr.): Kingston, N. Y., Feb. 18-23.
SCHUBERT SYMPHONY CLUB: Pine Bluff, Ark., Feb. 19, Monticello 22.
SEVENGALA (Walter C. Mack, mgr.): Kokomo, Ind., Feb. 18-23, Newcastle 25-March 2, Newark, O., 4-9.
SOUSA'S BAND: Fresno, Cal., Feb. 18, Santa Barbara 19, Riverside 20, Los Angeles 21-23, Sacramento 24, Portland, Ore., 26, Tacoma, Wash., 27, Seattle 28, Spokane March 1, Butte, Mont., 2, Grand Forks 4, Winnipeg 5, Fargo 6, St. Cloud 7, Duluth 8, Minneapolis 9.

LETTER LIST.

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WOMEN.

Appleton May, Mrs. Bailey Avery, Annie Allt, Bessie Allie, Belle Ashlyn, Lottie Alter, Florence Ashbrook, Lillie Asher, Maude Atkinson, Kathryn Angus, Lorraine Armour, Mrs. S. Ausbach, Mrs. Arnold Andrews, Flora Arkell, Laurel Atkins, Rose Anthon, Madge Alinger, Maud G. Aldrich, Edna Adams, Anita Austin.

Baker, Clara, Marie Buchanan, Sylvia M. Bidwell, Helen Byron, Mr. and Mrs. Martin Bennet, Laura E. Burt, Lillian Burkhart, Maud Bagley, Kathryn Bradbury, Gertrude Bennet, May Buckley, Emile Beaupre, Mrs. B. A. Butler, Nellie Bent, Adele Brock, Mrs. E. L. Butler, Rose Barrington, Iza Breyer, Mrs. Ed. A. Batwell, Helen Brackett, Eleanor Barry, Anna Boyd, Mrs. Geo. Boyton, B. Black, Louise Baudet, Nellie Baker, Frances Berner, A. Bowen, Blanche Bates, Bessie Baldwin, Blanche Burton, Helen Bromer, Marie Borroughs, Jennie Burleigh, Nana Bascom, Leila Bronson, Louette Babcock, Agnes Burroughs, Bertha Brierlely, Ella Baker, Helen Bertram, Maud Brookman, Nellie Barrett, Louise Blanchette, Ida Benedict, Vivian Blackburn, Cley Bouton, Jane M. Blair, Winona Bridges, Helen Bartlett, Lillie Biery, Anita Bridges, Ida Burrows, Edith W. Berwyn, Elizabeth Berkely, Mrs. W. W. Bates, Mrs. Clement Biddle, Helen Brooks, Valeria B. Bijou, Janette Blackburn, Jessie Bonstelle.

Capwell, May, Helen Corlette, Marion B. Craig, Annie Courtney, Lila Converse, Bessie Challenger, Rose Clark, Marie Curtiss, Fanchon Campbell, Kath. Cunningham, Maud Cooling, Mrs. John Cope, Georgia Caine, Marion Converse, Daisy Coogan, M. M. Clemens, Mrs. Geo. Crowe, Minerva Courtney, Anna Carroll, Blanche Campbell, Georgie Cameron, Alberta Converse, Minnie Clemens, Nathalie Claire, Mattie Choate, Gertrude Colett, Vixie Coleman, Katharine Clinton, Nelle Castle, Mrs. Le Grande Corrigan, Virginia Clare, E. Curran, Mrs. F. E. Cooper, Jean Cunningham, Dorothy Chorpenning, Sylvester Cornish, Charlotte Crane, Lettie Collins, Maud Courtney, Beatrice Cooper.

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[illegible] NEWS

[illegible] Interest and [illegible]

[illegible] MIRROR.)

CHICAGO, Feb. 18.

[illegible] changes of bill at down town [illegible] this week, Henrietta Crosman succeeding [illegible] Howard Kyle following [illegible] and James K. Hackett taking the [illegible] Mrs. Carter. The only star remaining [illegible] Wilson, who is to be with us one more week in his new opera, The Monks of Malabar. And he will be followed next Monday by Maude Adams in L'Aiglon.

Chicago believes in fair play, and that is why Henrietta Crosman was welcomed at the Grand Opera House to-night by a splendid audience. No "syndicate" efforts can dim the lustre of her capital Nell Gwynne play, Mistress Nell, and she was rewarded by much applause and many floral offerings, demonstrating that a good play and a talented star do not necessarily need the "boosting" of any management.

The local Elks have added much to their well-administered charity fund by a unique "society circus," the eighth and final performance of which took place at the Coliseum last night. On its merits it was a great "one ring" circus, and the popular Elks helped out the receipts materially by judicious peanuts and lemonade sales, in which change was never given. Mayor Harrison, for instance, gave up a $5 note for one package of gum.

At McVicker's Theatre last evening Blanche Walsh was followed by Manager W. M. Wilkinson's excellent presentation of Clyde Fitch's Nathan Hale, with Howard Kyle in the name part. The engagement is for but one week, and Otis Skinner will follow in Prince Otto, after which James O'Neill will be seen in Monte Cristo.

It is announced that Mr. Mansfield played King Henry V to $75,000 gross (please notice that gross is not spelled with a capital G) at the Grand during his five weeks. This seems reasonable, as he expected to play it but three weeks. Though rehearsing his repertoire all the time, he did not feel called upon to give it.

Mrs. Carter in Zaza was succeeded at Powers' to-night by the statuesque James K. Hackett in his production of The Pride of Jennico, in which the handsome star is ably seconded by the likewise handsome Arthur Hoops, who hails from Chicago. It should be a great matinee engagement.

The Rays did a wonderful business last week at the Great Northern and were followed yesterday by Neil Burgess in a revival of The County Fair. Next Sunday The Girl from Maxim's will be seen.

That old friends are the best friends is evidenced by the fact that the Castle Square opera company's revival of Olivette at the Studebaker last week made a wonderful hit, and that the Mikado to-night attracted a big audience. Boccaccio is the bill next week and Maude Lillian Berri returns from St. Louis to sing the leading part.

Digby Bell was here last week. He has a new vaudeville monologue which has caught on. It is called "The Information Bureau," and Digby poses as the depot man who answers all questions. He is at the Olympic here next week.

At the Dearborn yesterday, the stock followed Liberty Hall with The Highest Bidder.

From Broadway, Andrew Forsythe sends me a new one. He writes that he was standing in front of a hotel the other day when an actor friend came up and asked him for a half dollar with which to send a telegram. He refused to unbelt, whereupon the histrion applied for a quarter, saying he would send a night message. There was another shake of the head, and the actor said, in despair, "Give me a penny for the revenue stamp, and I'll send it C. O. D."

The Sardou season at Hopkins' closes this week with a revival of Theodora, after which Melbourne MacIlowell goes to Memphis and San Francisco to do the Sardou plays. Colonel Hopkins will soon have Victory Bateman and Lawrence Hanley at the head of his stock here.

The Chicago Elks did a most graceful thing the other night, in making Charles L. Clayton, of this city, a life member of the order, in recognition of his quarter of a century of good work as an Elk. Mr. Clayton is known to almost every player in the country, and they will all be glad, no doubt, to hear of his preferment.

Siberia was followed by Two Little Vagrants at the Alhambra yesterday, and Manager Ward's underline is The Span of Life.

Warren Ashley sends me the name of Ripple Watters, repertoire soubrette, for the album. She should be a wonder in tank plays.

King of the Opium Ring is thrilling the West Siders at the Academy of Music this week, and up at the Bijou A Ride for Life is the card, with "a real iron locomotive," the engineer of which is a member of the union.

One week from to-night Marcella Sembrich will be heard in The Barber of Seville at the Auditorium, supported by her good company.

The clever young soprano, Clara Palmer, who was obliged at short notice to take Marie Celeste's part with Francis Wilson, has made a hit.

Fearing that disease germs might exist in the costumes of chorus girls and "extra people," a subcommittee of the city council's Committee on Health has been named to investigate. Some people regard this as a trick to get young blood into the city council.

Without a single exception, the Chicago papers gave Henrietta Crosman a preliminary "send off" which demonstrated the typical Western love of independence and which must have warmed her heart, which, by the way, has always been in the right place.

And the *Evening Post* refers to our English friend as "Vestal" Tilley. There's a stage tribute for you!

Jerome Sykes will appear at the Illinois in Foy Quiller, at the close of Miss Adams' coming engagement.

Manager Daniel Frohman was at Powers' to-night to see Mr. Hackett's opening performance.

Next Thursday afternoon Francis Wilson will lecture on "The Eugene Field I Knew" before the Highland Park Club.

The management of the new Victoria, which is to do stock work with May Bosmer as leading lady, opening in The Lost Paradise, has arranged with the White Rats of America to book the between-the-act vaudeville at the house.

Over at the old Lyceum this week the Yiddish company is doing Hamlet in Hebrew.

In an interview last week Mr. Mansfield expressed the belief that Andrew Carnegie should devote some of his great wealth to endowing a theatre in this country. He would have no trouble in finding a manager if he did.

Me and Mother followed King of the Opium Ring at the Criterion yesterday; and that reminds me that a young prisoner in my police court the other day begged me to send him to some place where he could be cured of the cigarette habit. I gave him the address of an undertaker.

"RIFF" HALL.

BOSTON.

New Bills—With Theatre Rumors—Small Talk and Notes.

(*Special to The Mirror.*)

BOSTON, Feb. 18.

William Gillette is one of the [illegible] of importance in town to-night, and the Globe had a big audience to see Sherlock Holmes. The personal greeting that Mr. Gillette had was especially warm, for he is always a favorite here. Sherlock Holmes is on for quite a run, and rumor has it that Providence is the only other American City that will see Mr. Gillette before he goes to London.

Herbert Kelcey and Effie Shannon are at the Park to-night with My Lady Dainty, which was well received, although the stars did not seem quite so happy as they were in The Moth and the Flame, in which they were last seen in this city. The company presenting the piece is the same as that seen recently in New York.

After being closed for a week, the Columbia reopened to-night with The Burgomaster, the company being headed by Richard F. Carroll, Knox Wilson, Tom Ricketts, Ada Deaves, Mae Lowery and Ruth White.

The Castle Square stock have made such a hit with their production of The Little Minister in the John Arthur Fraser version that the trial of Frou Frou has been deferred for a time. Lillian Lawrence is a delight to all by her admirable work as Babbie and scores the biggest personal hit that she has made in a long time. Charles Mackay makes a splendid minister and, in the little scene in the balcony, he reminds me of the players at Oberammergau with his simple but touching prayer. John T. Craven adds another quaint character sketch as Wearyworld. The settings are excellent.

Ward and Vokes are at the Grand Opera House this week with The Floor Walkers, which has already been seen in this city, but which has been largely rewritten for new specialties. Lucy Daly and her sister, Margaret Daly Vokes, divide the honors with the stars, and Burt Haverly and George Sidney have congenial parts.

What will we do without our rural plays? 'Way Down East ends its third long run at the Tremont this week and finds occasion to celebrate two occasions. To-night the ladies received chatelaine purses in honor of the 2000th performance of the piece in the United States, and at the matinee, Feb. 20, silver fruit spoons will mark the 185th performance at the Tremont.

The Old Homestead, too, enters upon its last week at the Boston, but not a souvenir marks its departure. The explanation undoubtedly is that the piece has run along so far that it is beyond the possibilities of the managers to count, so that theatrical milestones go unmarked. At any rate Denman Thompson and his play are just as popular in Boston as ever.

At the Bowdoin Square, Kidnapped is the melodrama for the week, as played by the stock. Severn de Deyn, who became a favorite as leading man at the Grand, now appears in the same capacity here. An interesting starring engagement will follow—that of Fairy McIntyre, formerly leading lady with the company. She opens in The Creole, a version of Article 47.

At the Grand The Heart of the Storm is being given by the stock for its first presentation in Boston. Lorimer Johnstone is now back in his old position of leading man at this house, where he always was a favorite.

This is the last week of the engagement of Ada Rehan in Sweet Nell of Old Drury at the Boston Museum.

Ben-Hur continues at the Colonial.

It seems as if everybody in Boston had turned their attention to constructing fairy stories about the future plays for the different playhouses in the city, and if all could be believed, they would insure the liveliest Summer for builders that the Hub has seen in many moons. Unfortunately the basis of fact is as hard to find as the pot of gold at the end of a rainbow. Among the things assured by those who whisper that they are "on the inside" is that B. F. Keith is going to buy the Boston and establish a stock company there, playing at 10-20-30 cents. Another rumor is that he has already leased the Boston—they go so far as to quote the preposterously low rental of $16,500—and transfers his vaudeville there, converting the upper gallery into a monster smoking promenade. Meantime his own house is to be turned into a legitimate dramatic theatre, playing the most important stars of the country. A little further down on Washington Street the spreaders of rumor evict the Six Little Tailors from their establishment so as to provide a long foyer to Music Hall, which will then have entrances on Washington and Winter streets and Hamilton Place. At the Park they declare that Eugene Tompkins will not renew his lease, which expires this season, and that the house will go out of theatrical existence, Lotta Crabtree transforming it into an addition to Gould's Hotel. Even the Museum is not free, and the inventive genius already sees the great promenade abandoned so that an office building may be erected at the Tremont Street front of the theatre. The Columbia, they say, is going to have a complete change of policy and stock opera company at popular prices; weekly change of bill, rivers of beer and other things go to make a roseate picture. New houses, too, are promised, and one architect already has two theatres—on paper—and will build others just as soon as he gets a new stock of writing material.

Talking of rumors, Boston has had a theatrical attempted tragedy which ate up columns of space in the papers, but promises never to be solved. Last week was the closing one of Edith Talbot's engagement at the Bowdoin Square, and it was understood that she was going West to marry a millionaire whom she had never seen, but who had wooed her by letter. She got away early in The Cotton King, and upon leaving the stage-door, Feb. 15, a shot was heard, and she was found unconscious with a wound in her left forearm. She told of an attack by an unknown man who attempted to shoot her as she threw up her arm in self-defense. After the shot he escaped, and the pistol was found on the sidewalk. She was taken to her hotel, where the wound was dressed. It was not serious and was in such a position that it could not have been self-inflicted, the doctors say. The police dropped the case after about three hours of work, for Miss Talbot declined to answer the questions which they asked.

Phœbe Davies, of 'Way Down East, wrote an interesting story, "For Benefit of Both," published in the *Post* one day last week.

E. Burke Scott has already reached Boston in advance of May Irwin.

Mrs. John L. Stoddard, wife of the formerly well-known lecturer, has received a decree nisi from him on the ground of desertion.

Thomas E. Shea's Boston friends have received messages telling of continued success through the South with The Voice of Nature, which was so well liked when he played it here.

John Stetson, father of the well-known manager of the same name, who inherited half his fortune through compromise, has been dangerously ill with pneumonia at his home in Charlestown during the past week. The announcement that Mrs. Dr. K. Tone, of Chicago, was to make a contest for the property on the ground that she is the daughter of Mrs. Kate Stokes Stetson proves merely a revival of the Catherine Shirley story.

Jones and Reniger, doing business as the Boston Job Print, have filed a petition in bankruptcy, with liabilities of $20,649 and no assets. Each member of the firm has individual liabilities amounting to nearly $4,000 more.

The boys of Boston College have given another French play. This time it was Bouvines, a work written thirty years ago by a French Jesuit, Rev. P. Longhaye.

Herbert Kelcey and Effie Shannon are to have a new play by Clyde Fitch.

Ben Teal and Joseph Humphreys were both in town for a few days last week.

Ina Hammer went directly from Boston to Denver, there to join her husband, Ira Hards, who is with The Little Minister. She will go with him to the Pacific Coast and visit her family there before returning to New York.

Mrs. Helen Weil will give two readings of C. H. Meltzer's translation of Hannele before college audiences in Boston this week.

While Denman Thompson has been in Boston for this engagement he has improved the opportunity to run up to Swansey, N. H., to see his greenhouses.

Gen. Lew Wallace is coming East and he has been invited to attend the 100th performance of Ben Hur at the Colonial on March 15.

Olive Oliver, with William Gillette, is a social favorite in Boston and many attentions will be paid her during her present engagement here.

John J. Martin, the real estate operator, has bought the interests of the Blakie estate in the Bowdoin Square Theatre property, thereby adding to his holdings. The deeds have gone on record and show that he has acquired title to a lot of land in the rear of the theatre proper which gives him right of way from Bowdoin Square to his property in the rear. This purchase is an important one and means much for the property.

Helen Guest has returned to her home in this city for a brief rest.

A marriage that interested patrons of the Columbia took place in New York last week and united Harry Barren, the assistant business-manager of the house, and Ethel Hardy, of Cambridge.

John Hare was the guest of honor at a reception given by the Harvard Debating Society in Matthews Hall last Friday. He was accompanied by his son, Gilbert Hare, and many of the college professors and students attended.

Adele Block was the honored guest at a reception given by Mr. and Mrs. Benjamin Hall Currier, of Chestnut Avenue, Jamaica Plain, last week. Miss Block and Mrs. Currie were girlhood friends.

Charlotte Hunt and Henriette Rich have gone South for a vacation after their season with the Bowdoin Square stock, of which their father, Jay Hunt, is the stage director.

Henry Miller is coming to the Park to play his first starring engagement at that house in Richard Savage.

When the Castle Square company produced The Little Minister last week J. M. Barrie, the author of the novel, was completely omitted from the programme, but the stage-manager got there in large type. The only glory for a novelist is to write an undramatizable story.

JAY BENTON.

PHILADELPHIA.

Lent Brings Good Attractions—The Stock Houses—Other Matters.

(*Special to The Mirror.*)

PHILADELPHIA, Feb. 18.

There are a number of attractive offerings this week, and may be some newly made Lenten resolves will be broken in consequence.

Arizona had its first presentation in this city at the Walnut Street Theatre, and is good for its three weeks' run. The play is strong and the cast admirable. Richard Mansfield in Henry V will return for week of March 11. He will be followed by Mary Mannering in Janice Meredith.

At the Broad Street John Drew gave us our first sight of Richard Carvel. He will continue two weeks. Annie Russell March 4.

E. S. Willard is drawing large audiences at the Chestnut Street Opera House. For this, his last week, he will be seen in The Middleman, The Professor's Love Story, and David Garrick. John Hare next week in The Gay Lord Quex. Alice Nielsen March 11.

San Toy has scored a hit at the Chestnut Street Theatre, and will run till March 2. There is a constant change of bookings here. As now arranged Hilda Spong will appear in Lady Huntworth's Experiment March 4.

Robert B. Mantell had a successful week at the Auditorium and will play a return engagement week of April 15. To-night Mathews and Bulger, with Walter Jones, Maude Courtney, and a large company opened in The Night of the Fourth, for the second time this season. Over the Fence is underlined, with Humpty Dumpty booked for March 4.

At the Girard Avenue the Durban-Sheeler Stock company, headed by Walter Edwards and Bertha Creighton, are offering The Queen of Chinatown to a large and pleased audience. Several specialties and a number of Chinamen are introduced. The Last of His Race Feb. 25.

On account of the great success of Henrietta Crosman in Mistress Nell during her two weeks' engagement at the Auditorium, she has been booked for a two weeks' return date, beginning March 11.

The Forepaugh Theatre Stock company appears to advantage in a first-class production of A Young Wife. John J. Farrell, Isabelle Evesson and Florence Roberts are prominent. Under the Lash Feb. 25.

Reaping the Whirlwind holds the week at the National Theatre, being a second engagement at this theatre this season. Tennessee's Pardner Feb. 25. Shore Acres March 4.

The Night Before Christmas is at the Park. The company is headed by Elmer Grandin and Josephine Florence Shepherd. An American Gentleman next week.

The Standard Theatre Stock company presents Under the City Lamps with a strong cast, opening to large patronage. The company has in rehearsal a new play, The World's Verdict, which will receive its first production Feb. 25.

On the Suwanee River is at the People's. The Night Before Christmas, this week at the Park, will follow.

Dumont's Minstrels, at the Eleventh Street Opera House, continue with unchanged programme to large business.

The usual mid-week matinees are this week omitted at most of our theatres on account of Ash Wednesday.

The Mask and Wig Club of the University of Pennsylvania will give their annual burlesque at the Chestnut Street Opera House, Easter week. The travesty was written by Thomas B. Donaldson, and is called Baa Baa Black Sheep.

Josef Hofmann, pianist, will give a matinee recital at the Academy of Music March 9.

Paul N. Furman, formerly manager of the Park Theatre, and lately connected with Koster and Bial's, New York, has taken a three years' lease of the Empire Theatre, in Frankford, a suburb of this city, and opened it this evening as a vaudeville house.

S. FERNBERGER.

WASHINGTON.

Lafayette Square Stock Has New Owners—Changes of Bill—News Notes.

(*Special to The Mirror.*)

WASHINGTON, Feb. 18.

John Hare and his capital supporting company opened to-night in The Gay Lord Quex at the new National Theatre.

At the Washington's Birthday matinee A Pair of Spectacles will be the bill. E. S. Willard in repertoire will follow.

A Runaway Girl at the Columbia Theatre started off well. Arthur Dunn, the Flipper, scored a big success. Clara Belle Jerome, Celeste Wynn, Miriam Lawrence, Hermonie Hazleton, and John B. Park are also praiseworthy. James A. Herne next week.

Manager Walter Clarke Bellows of the Lafayette Square stock gave to-night a production of Cyrano de Bergerac that compares most favorably with any previous presentation of the play here. Excellent work was done by Eugene Ormonde as Cyrano, John T. Sullivan as De Guiche, Charles Wyngate as Christian and Percy Haswell as Roxane. James A. Mahoney specially engaged, scored in a character part. This is a commencement of a series of request plays to be decided by vote.

At the Academy of Music, where business is always good, An African King last week had an excellent send-off. To-night Thomas E. Shay has a large house to witness his new play, A Voice of Nature. During the week The Man-o'-War's Man and Dr. Jekyll and Mr. Hyde, also will be given. Rose Melville in Sis Hopkins is underlined.

Anita Cluss, the harp soloist, who took part in the memorial services of Queen Victoria at St. John's Episcopal Church, has been engaged to play regularly at the church.

The ownership and control of the Lafayette Square Stock company has become entirely vested in Mr. and Mrs. Thomas Long, of Denver, Col. Walter Clarke Bellows is manager and stage director with an interest in the profits. Mrs. Long was formerly Mrs. Elitch, proprietor of Elitch's Gardens in that city. Mr. Long is located here for the present. The Bellows Stock company will again be a feature of Denver amusements this Spring and Summer.

Manager Chase, of the New Grand, has decided to extend his season beyond the usual limit, and intends to present comic operas and vaudeville.

Next Sunday night at the New National the popular Haley band concert will again take place. The soloists will be Lillian Sefton and Charles Ulvirl.

The Choral Society will present the sacred oratorio, Hora Novissima, at Congregational Church Hall, Feb. 26. Professor Horatio Parker, of Yale, the composer, will conduct. The soloists will be Mrs. Marie Kunkel Zimmerman, Gertrude May Stein, E. C. Towne, and Dr. Thomas Stockham Baker. An organ recital will also be given by J. Fred Wolle.

Manager Joseph E. Luckett, of the Columbia Theatre, is just about, after a serious illness of two weeks.

There are rumors in the air of three Summer stock companies at the Columbia, Lafayette Square and National.

JOHN T. WARNE.

ST. LOUIS.

Current Bills at the Theatres—Guy Lindsley's Pupils—Opera Rumors.

(*Special to The Mirror.*)

ST. LOUIS, Feb. 18.

John Drew did only a fair business with Richard Carvel at the Olympic. This is another example of the failure of the $2 show in this town. This evening the Olga Nethersole company, without Miss Nethersole, presented Sapho at the Olympic. Sylvia Lynden appeared as Fanny Legrand. It is announced that the company will close its season here Saturday night. The Sign of the Cross Feb. 25.

Marie Dressler is one of the hardest workers seen here this season, and she made Miss Printz a winner, although the farce was a flimsy affair. This evening Stuart Robson presented, for the second time here, Oliver Goldsmith. The Century was packed, the event being Treasurer W. D. Cave's annual benefit. On Wednesday afternoon and Saturday night Mr. Robson will revive She Stoops to Conquer. In his support are John E. Henshaw, Stephen Grattan, H. A. Weaver, Sr., Beaumont Smith, Clifford Leigh, Maud White, Ellen Mortimer, Jeffreys Lewis, May Ten Broeck, and Bessie Harris. Next Sunday, James O'Neill.

The Castle Square company at Music Hall had a succession of profitable audiences in Boccaccio. The week opened a trifle "off," but each succeeding night brought better business. The press without exception pronounced Manager Southwell's edition of Von Suppe's work the best since the days of the lamented Geistinger, and the ensemble was voted ahead of that of the famous German comedienne. The cast was especially strong. Maude Lillian Berri made a splendid Boccaccio. Joe Sheehan was a handsome Pietro. William Pruette got much comedy out of his impersonation of Lotteringhi. Adeland Norwood, in a blond wig, was a pleasing Fiametta. Josephine Ludwig, Frances Graham, and Blanche Chapman did good work. This evening the double bill of Pinafore and Cavalleria Rusticana was presented with the following cast: Pinafore: Sir Joseph Porter, Edward P. Temple; Captain Corcoran, William Paull; Ralph Rackstraw, Miro Delamotta; Dick Deadeye, William H. Clarke; Bill Bobstay, Winfred Goff; Bo'sun's Mate, William P. Brown; Josephine, Maude Lillian Berri; Little Buttercup Frances Graham. Hebe, Gertrude Clark; Midshipmate, Mattie Southwell. Cavalleria Rusticana: Santuzza, Bianca Barducci, Adelaide Norwood; Lola, Joseph ine Ludwig; Turiddu, Joseph F. Sheehan, Harry Davies; Alfio, E. Clark, Winfred Goff; Lucia Nora McGann. A new soprano, Bianca Barducci, appeared with the Castle Square company for the first time this evening, singing Santuzza. She was received with much enthusiasm. Miss Barducci was with Sig. Lombardi for three years. There is the usual talk now about the company taking the Odeon next year and the rumor that if another contract with the Exposition management be entered into that a still more popular scale of prices will result. Manager Southwell will, it is said, after the company's Milwaukee season, which is to run from April 15 to the first week in July, come back to St. Louis and with Manager Jannopoulo, of the Suburban and Delmar, engage in a mid-year diversion. Nothing definite has, as yet, been arranged in these matters. The rumor is, that Mr. Southwell will manage the Delmar Garden, and that he will put on comic opera. Next week, Faust.

Why Smith Left Home amused fair sized audiences at the Grand. Thomas A. Wise scored as John Smith. Lizzie May Ulmer gave a clever impersonation of the "cook-lady." Sunday afternoon William H. West's minstrels opened at Manager Garen's house to big business. Among the entertainers are Billy Van, E. J. Jose, J. P. Rodgers, Manuel Romain, Raymond Teal, W. H. Hallett, Waterbury Brothers and Tenny, the Rio Brothers, Teal and Whalen, and the De Elmar Trio. Next week, Richard Golden in Old Jed Prouty.

Manager Garen reports the usual big business at Havlin's with The Heart of Chicago. Sunday matinee Robert Fitzsimmons made his first appearance here in The Honest Blacksmith, and was greeted by a packed house. In the company are Harry Clifton, Frank Holland, Ed Dunkhorst, J. F. McEnary, Harry McFayden, Lillian Seymour, Jessie Ralph, Bob Fitzsimmons, Jr., and Mrs. Robert Fitzsimmons. Through the Breakers will follow.

Kidnapped in New York did good business at the Imperial. Barney Gilmore was well liked. Camilla Crume played the heroine in an artistic manner. Miss Crume spent a very pleasant week here with her mother and sister. Manager Garen has A Stranger in New York for his Imperial offering this week. In this season's company are John L. Kearney, George W. Callahan, Frank Beamish, Will B. Wheeler, Dave Varion, Robert Caskie, Mrs. M. McEvoy, Pearle Redding, Lizzie McCoy, Mabelle Rother, Emily Benner, and Nellie McCoy. The Bowery After Dark underlined.

The entertainment at the Odeon, Feb. 9, was a most auspicious inauguration of Guy Lindsley's performances at that theatre. A large audience was in attendance. The selection of plays was a very happy one, the first offering being Noemi, a two-act drama of strong pathetic and comic interest, and the second a three-act farcical comedy, The Arabian Nights, teeming with intensely comic situations and brilliantly witty dialogue. The pupils all played with a keen appreciation of the opportunities afforded them, and showed surprising ease in adapting themselves to the complicated stage business. The floral offerings were beautiful and very numerous. In Noemie, Thais Magrane gave an effective and thoroughly intelligent portrayal of Valentine De Courcey, while Estelle Phillips caught the audience with her sparkling rendition of Annette. Eleanor Dobson was sweetly sympathetic in the title-role, and Albert Lee Cunningham was very good in the light comedy part of Henri D'Avigny. In Arabian Nights, Florence Barrett was admirable in Mrs. Hummingtop, Catherine Nichaus sprightly and delightfully amusing as Rose Colombier, Marie Debau excellent in the eccentric part Mrs. Gillibrand, Grace Benham, charming as the ingenue, Daisy Maitland, and Emily Woods, brightly pert as the maid Barbara. Right nobly did Frank J. Lipp carry the exacting role of the much persecuted Arthur Hummingtop, and Frank L. Andar was a satisfactory Ralph Ormerod. J. A. Baker convulsed the audience as Joshua Gillibrand. The costuming of the women was handsome.

President Savage, of the Castle Square Opera company, stopped over here a couple of days last week en route to Florida.

Mignon Shattinger, of The Sign of the Cross, is visiting at the home of her father, Adam Shattinger. The company was compelled to lay off on account of the theatre fires at Kansas City and Cincinnati.

Catherine Linyard closed her engagement with Marie Dressler's Miss Printz company on Saturday night, and will remain at the Planters' for several weeks with her husband, Wolf Falk. Mr. Falk was formerly at the New York Casino productions, but has been located in St. Louis for about six months.

I have it from good authority that Maude Lil-

Ilma Berri, of the Castle Square Opera company, has been engaged by Manager Frank McKenny, of Uhrig's Cave, to head his opera company the coming Summer season. J. A. NORTON.

BALTIMORE.

To Have and to Hold Produced—Two Home Plays in Town—Notes.

(Special to The Mirror.)

BALTIMORE, Feb. 18.

The initial performance of the dramatization of Mary Johnston's novel, "To Have and to Hold," took place at the Academy of Music tonight. The play is in four acts and nine scenes and follows the novel closely. At the opening in Jamestown, Va., in 1621, Ralph Percy secures Lady Jocelyn Leigh for his bride in name only from the shipload of women sent as prospective wives for the colonists. Percy does not know her identity until later, when she confesses that she is the King's ward, fleeing rather than marry Lord Carnal. This story is revealed on the arrival of Carnal in pursuit. Percy and Lady Jocelyn attempt to escape, but are overtaken by Lord Carnal. With the aid of Diccon, Percy's attendant, Carnal is made prisoner, and all put to sea. The boat is wrecked in a storm, but the occupants are washed ashore. Starvation seems imminent. A pirate ship draws near and the crew come ashore to bury their captain. Percy challenges them to fight, and his bravery and prowess win their admiration and they make him captain. All are taken aboard the ship that Percy commands successfully until they are bested in battle with a larger boat. Arrest follows and Percy and his officers are put on trial. The confession of Lady Jocelyn saves their lives. Lady Jocelyn and Percy are summoned to England for the King's blessing, while Carnal, disconsolate, ends his days in America.

The large audience was evidently a surprise to the management, as the programmes gave out when the house was two-thirds full. The first act was rather crude, but the others contained much action and brought applause from those familiar with the book. The scenery was beautiful and the light effects were excellent. Isabel Irving made a charming Lady Jocelyn. S. Miller Kent was easy and natural as John Rolfe. Robert Lorraine as Ralph Percy did not make a fair impression. Others in the cast were Holbrook Blinn, Charles Walcot, Dore Davidson, Sydney Herbert, Wallace Erskine, Isabel Garrison, Robert Broderick, Florence Robinson, Cecil DeMille, Claire McDowell, Richard Disney, Lottie Alter, and Carl St. Aubyn. On the whole, the play seemed to lack "atmosphere."

James A. Herne appeared this evening at Ford's Grand Opera House in Sag Harbor. The house was crowded. Mr. Herne has always been a great drawing attraction in our city, and his week in Sag Harbor will prove no exception to the rule. He has a thoroughly competent company.

Shore Acres is the attraction this week at the Holiday Street Theatre. That portion of our theatregoing people who do not care to pay the high prices demanded to see Sag Harbor have the opportunity of witnessing the delightful comedy written by Mr. Herne at the popular prices of the Holliday Street. The presenting company is a good one and the play is well staged.

The attraction at the Auditorium Music Hall for this week is A Wise Guy. The company is made up of well-known people and the specialties are of a high character.

The ninth Peabody recital took place Friday evening last at the Peabody Institute. Augusta Cottlaw was the pianist and Mrs. Morris Black the soloist. A large audience was in attendance.

Quo Vadis enjoyed a large business during last week at Ford's Grand Opera House. Joseph Haworth scored as Vinicius.

The Society for the Protection of Children requested Manager Owen Davis, of Lost in the Desert, given at the Holliday Street Theatre last week, to desist from presenting William Abdullah, a nine-year-old Arab boy, as one of the attractions of the performance. Abdullah performed acrobatic feats which, in the opinion of the agent of the society, were dangerous to his life. The management immediately withdrew the performer from the bill, and thus avoided any trouble.

John W. Albaugh, Jr., has been resting at his home in this city during the past week. Mr. Albaugh will remain with us until next week, when he will open in Brooklyn.

Lillian Nordica and Mons. Saligmac sang at a private entertainment given by Mrs. Isaac E. Emerson at her home in this city on Friday evening last. HAROLD RUTLEDGE.

CINCINNATI.

Maude Adams at the Walnut Other Offerings—Minor Mention.

(Special to The Mirror.)

CINCINNATI, Feb. 18.

Maude Adams opened at the Walnut to-night in L'Aiglon. She is supported by J. H. Gilmour, Edwin Arden and others of the original company. After yesterday's performance of Through the Breakers the Walnut temporarily closed its career as a popular price house. It is announced that with the opening of next season it will be added to the Stair circuit, and will have the cream of all attractions booked through that chain of theatres. This connection is expected to result in a material improvement in the bookings of the house.

One change of date and two of programme were the preliminaries of Mme. Sembrich's appearance at Music Hall, but they had no bad effect on the attendance, for a fine audience greeted her when she appeared Saturday afternoon in The Barber of Seville.

The Pike recorded another big week in The Only Way, and it can safely be put down as the greatest of this company's many successes. Byron Douglass as Sidney Carton, and Herschel Mayall as De Farge, fairly surpassed themselves. Yesterday a spirited performance of At the White Horse Tavern was given.

James J. Jeffries is up at Heuck's this week with The Man From the West and is drawing tremendously.

Fabio Romani is again at the Lyceum, where it never seems to wear out its welcome.

A Flag of Truce at Robinson's is followed by Kathleen Mavourneen, in which the company scored a success yesterday.

Through the Breakers is resting here this week, not having been able to secure satisfactory time for its canceled week at the Walnut.

Frederick A. Thompson has resigned as stage-manager at the Pike. No successor has as yet been announced.

Michael Brand, the leader of the Grand's orchestra, now at the Walnut, is confined to his house as the result of a bad fall on an icy pavement. H. A. SUTTER.

SAID TO THE MIRROR.

DELMORE AND WILSON: "Please correct the statement that Ira J. La Motte sold to us his interest in the comedy, My Aunt's Nephew, and that the company is booked until May. Mr. La Motte left the company after the performance at St. Cloud, Minn., on Feb. 4, and we took them on, playing until Feb. 8, when we closed at Decorah, Iowa. Then we took the entire company into Chicago."

LEONA LESLIE: "Please deny the report that my company would be known next season as the 'Leona Leslie Cushman company.' It will be known only as the Leona Leslie company, as it ever has been."

W. L. GALLAGHER: "Inez Halyburton is not connected with the Gallagher Stock company, having severed her connection with it four weeks ago. Florence Corbin is and has been leading lady of this company for three seasons."

WILLIAM MCVAY.—"Please state that it was I, not a William McAvoy, who was married in Chelsea on Feb. 5."

ACTORS' CHURCH ALLIANCE NEWS.

The ninth reception of the New York Chapter of the Alliance took place last Thursday afternoon in the Parish House of the Church of Zion and St. Timothy. The rooms were prettily decorated, the attendance was unusually large, and the affair was one of the most successful of its kind yet held by the Alliance. The programme of the afternoon consisted of addresses by several of the officers, songs by Mrs. George England and Francis Walker, and violin solos by Cecelia Bradford. Miss Lassen sang a number of quaint folk-songs that won great applause.

The Rev. Henry Lubeck, rector of the church, delivered the address of welcome and introduced the other speakers. The Rev. Walter E. Bentley, secretary of the Alliance, reported, in his usual spirited way, the wonderful progress that the movement is making in all parts of the United States and Canada. A chaplain has been appointed in Honolulu, he said, and the total number of Alliance chaplains is now no less than one thousand.

The guest of honor, the Rev. H. M. Talbot, President of the Boston Chapter, was then introduced, and in a witty, interesting address he told of the formation of his chapter and of its work. He urged strongly that an effort be made very soon to provide a regular salary for Mr. Bentley in order that he may be relieved of his parochial duties and devote all of his time to the work of the Alliance. This suggestion met with hearty approval, and it is probable that, as soon as practicable, a definite plan will be made toward that end.

It was expected that William Winter would make an address, but he was unavoidably absent. At the close of the afternoon refreshments were served, and, as usual, the Alliance members and their guests spent an hour in informal discussion and conversation. No social meetings will be held during Lent, but in April the regular monthly receptions will be resumed.

The Rev. Dr. Washington Gladden, chaplain of the Alliance at Columbus, Ohio, preached a remarkably able sermon on Sunday, Feb. 10, upon the drama and its power for good or evil. After giving a brief history of the drama from its earliest infancy to the present time, Dr. Gladden said:

The drama is here and is likely to remain, but its character may be modified. What is the duty of good men and women with respect to it? I have never felt it my duty to make war upon it, but no wise teacher can unreservedly commend it. It is probable that four-fifths of those who attend the theatre in this city are injured by it more than they are benefited and the injury results both from the excessive indulgence and from the quality of the diversion. An excess of playgoing, even if the plays are of the highest quality, begets dreaminess, restlessness, discontent; it unfits the mind for serious thinking; it is a bad form of dissipation. The injury is aggravated by the kind of plays which prevail—the trashy and sensational performances which the billboards describe to us. Reasonable people, therefore, will feel that if they patronize the drama, they must practice the most careful restraint and must exercise a sharp discrimination among these performances. If those who have no scruples about attending the theatre will determine that they will not attend any play unless they know beforehand, from good authority, that it is not only morally harmless but intellectually sane, they may help to lift up the standard in this community and check the torrent of trash and smut that now deifies the multitude. Fiction has been regenerated by this kind of discrimination, and the drama may be.

The fourteenth regular service of the Alliance was held at St. James' Episcopal Church, in this city, last Sunday evening. The congregation was of goodly size, and included a number of prominent players. The sermon preached by the Rev. Dr. E. Walpole Warren, rector of the church and honorary vice-president of the Alliance, was one of the most scholarly and interesting of the many fine discourses that have been delivered by the chaplains in New York. Dr. Warren spoke of the dramatic quality to be found in the parables of Jesus, and he argued forcibly that the Savior put his teachings in such form because it is the form that appeals most strongly to the human mind. The parables of the Prodigal Son and of the Good Samaritan are, he said, splendid examples of the dramatist's art. Using the story of the Good Samaritan as a text, Dr. Warren drew a fine picture of the church in its attitude toward the stage. The church has too long "passed by on the other side," he said, and the stage has been obliged to raise itself by its own effort. The clergyman paid a very high tribute to Macready, who did so much to establish the dignity of the actor's calling and cleanse the drama, and he ended his sermon with a plea for nobler plays on the stage and higher taste on the part of the audiences.

EDWIN FOY'S TOUR.

David Henderson has signed a contract to direct the tour of Edwin Foy in a musical farce rearranged by George V. Hobart and A. E. Sloan. Mr. Foy will begin his tour in the West early in March, and will be supported by a very strong company.

It is some six years ago since Mr. Foy has been under the management of Mr. Henderson, and during the four or five years preceding that time he was regarded as probably one of the most popular laugh makers in this country, and his territory, full of admirers, was bounded by Philadelphia and Boston on the one hand and the Pacific Coast on the other. Since that time Mr. Foy has also made a number of successes in New York city.

The piece in which he will appear is entitled A Night in Town. It has been tried out and has made a remarkable success in San Francisco, St. Louis and other towns. In the piece Mr. Foy has a part peculiarly adapted to his characteristics. It is that of a cigarette fiend. Mr. Hobart (the Dinkelspiel of the *Morning Journal*) has elaborated one of the Dutch parts and made it a living embodiment of one of his Dinkelspiel creations. The company will number about twenty-four people, including a chorus of sixteen, the designs for whose costumes are most attractive, it is said.

THE ARION BALL.

The Arion Society gave its annual ball at Madison Square Garden Feb. 11. There was a very large crowd, about half of which looked as though it couldn't afford the ten dollars asked for admission. The Garden was beautifully decorated in imitation of a carnival of Venice. There was an opening procession with many floats, and a ballet by dancers in costumes of all nations. The crowd, however, preferred to look at the display of the female form divine in boxes. Dancing continued till daylight. The wine room was well patronized, but there was little disorder. In fact, the ball was about as lively as a Sunday school picnic. One young woman playfully hurled a champagne bottle across the wine room after her escort had poured its contents down her back. This incident was about all those that stayed up all night in hopes of seeing a hot time got for their pains.

MAURICE FREEMAN.

Maurice Freeman is the subject of THE MIRROR's first page portrait this week. Mr. Freeman is accounted one of the best of the younger leading men of this country. He is this season a member of the Grand Opera House Stock company, New Orleans, where his portrayals of a varied line of leading parts have won warm praise. Mr. Freeman also has won success in stock work in St. Louis and other cities and has played leads with a number of traveling companies.

LORIMER STODDARD'S ILLNESS.

Lorimer Stoddard, who has been in bad health for some time past, has recently learned that he is suffering from tuberculosis of the throat. His physician advises a change to a dryer climate, and it is likely that as soon as he is able he will go to the Ad[illegible]

DEATH OF ETHELBERT NEVIN.

Ethelbert Nevin is dead. The news will bring a keen and personal sorrow to men and women in every land in which music, the well-nigh universal language, is known and understood. He passed away suddenly at his temporary home in New Haven, Conn., on Sunday, Feb. 17. In the very prime of life, with the noblest messages of his genius just being rounded into form, with the toll of art behind him and the highest honors of art almost within his reach, the career of the composer came to an abrupt end. By his death America loses one of her foremost creative musicians of the present day.

At "Vineacre," the country place of his family, near Sewickly, Pa., Ethelbert Nevin was born in the year 1862. His father, Robert P. Nevin, now an aged man, was then very prominent in public life in Pittsburg. He was the founder and for many years the editor of the *Leader*, he took an active part in political life, wrote a number of books, and devoted his leisure to music and musical composition. At his hands the son received his earliest instruction in music and literature; and, more than that, he learned a gentle, kindly philosophy of life that remained in his heart always.

Long before he had passed beyond his boyhood days Ethelbert Nevin was a skilled performer on the pianoforte and had composed the well-known song, "Good Night Beloved," and the "Sketch Book," which contains the wondrously beautiful setting of "O That We Two Were Maying." In 1884, being then twenty-two years old, he experienced an artistic awakening such as all those who sincerely labor in any branch of art look forward to and treasure when it comes. He took suddenly a new view of music, rising to a flight of imagination and appreciation from which he looked to the extreme borders of the province of his art. Filled with the enthusiasm that the superb prospect brought to him, he went to Berlin, and there, for nearly three years, he studied diligently under Klindworth and other eminent masters. His creative work meanwhile rose steadily, consistently and surely toward the high ideal that his ambition had set.

Upon returning to America, Mr. Nevin published a number of songs and compositions for the pianoforte, that, because of their exquisite delicacy and feeling, became immediately popular among discriminating music lovers. About twelve years ago the composer married Miss Anne Paul, of Pittsburg, a lady whose artistic temperament and accomplishments mated perfectly with his own. Mr. and Mrs. Nevin lived in New York and in Boston for a time and then went abroad. They remained in Europe for several years, dividing their time between Paris and Venice. The Italian city was most attractive to Ethelbert Nevin. It inspired him, as it has inspired many a poet and composer of the past, and much of his best work was written there. But Mr. Nevin had a deep love for his home-land, and during the past four or five years he lived at "Vineacre" and in New York, except when traveling occasionally on concert tours. This Winter he and his family took up their abode in New Haven. Mr. Nevin, who long had been in poor health, found the climate there very beneficial. He worked industriously and with splendid results, and only a day before his death he seemed stronger and better than he had been in several years.

In his art Ethelbert Nevin occupied a place that was peculiarly individual. He followed no great master of the past, and it will probably be long indeed before any one arises who is possessed of the qualities necessary to be his legitimate successor. His music was the offspring of the deepest, the tenderest and the noblest emotions. Behind even the lightest of his melodies may be heard the pulsations of a human heart. He never wrote a single bar carelessly. He never sought to express an emotion that he did not honestly feel. His attitude toward his art was that of a most reverent disciple. His code of artistic honor was superb. No hopes of monetary gain could lure him from its tenets, nor would he depart in the slightest degree from his standard for the sake of popularity. This astuteness, so rarely found, was the keynote of Ethelbert Nevin's character.

The works put forth by the composer during his twenty years of activity are not many in number. He was far too conscientious to be prolific. Often he kept his compositions for a year or two before giving them over to his publishers. When they did leave his hands they were flawless. His love songs, of which "The Rosary" is a fine example, possess a loftiness of tone, a purity and a nobility of sentiment that places them apart from and above nearly all other compositions of the kind that have been put forth in the present generation. His religious compositions are impressively reverential, and his compositions for the pianoforte each in its separate way reveals poetic fancy, imagination of the most delicate fibre, and utmost sincerity of purpose. "Narcissus" is perhaps the best known of Mr. Nevin's instrumental pieces. It has been played by the famous orchestras, strummed on the piano by every professional and amateur performer, and it has been ground out by hand-organs in the dreariest byways of the slums. Concertgoers at Carnegie Hall marveled at its beauty; while in the lower East Side ragged little children of the streets treasured its melody in their hearts as they might treasure a pure and fragrant flower.

Ethelbert Nevin was at his best usually in writing songs for children and about children. He was remarkable in that he brought unsullied to his manhood many of the heart qualities that belong almost exclusively to childhood. He had quaint fancies about trees and flowers and all inanimate things. He put himself in close touch with nature as does a sensitive, impressionable child. And by this singular habit of mind he reached the hearts of children and those who love children. His settings of Eugene Field's "Little Boy Blue" and of Robert Louis Stevenson's verses are possessed of a plaintive, ingenuous quality that no composer ever quite touched before. He was in music what Eugene Field was and what Kenneth Grahame is in literature—a prince of the kingdom of childhood.

At his father's home near Sewickly, Ethelbert Nevin was always at his best. He loved the stately old house in which he was born and where he dwelt during the greater part of his life. He had a little studio which he invariably called his "shop," a short distance from the other buildings of "Vineacre." There he did a great deal of his best work—always working in the morning. In the afternoon he rode on horseback far afield, or, gathering together the children of the neighborhood, he played accompaniments for hours at a time while the children sang songs, many of which he composed especially for them. At Sewickly and in the country round about nearly every man, woman and child was a friend of Ethelbert Nevin's. While musicians the world over will mourn the loss of a distinguished composer, scores upon scores of people in every rank of life will grieve over the loss of a generous, sympathetic and loyal friend.

Mr. Nevin leaves two children, Paul and Doris, besides his wife. His father, four brothers and a sister also survive him. The youngest brother, Arthur Nevin, is a pianist and composer now living in New York.

ENGAGEMENTS.

Ben J. Greet, for Pike County Folks.

Beatrice Ellen, Lee De Laigle, Nettie Durand, Louis Farber, Edith La Rue, Charles Bedlow, Frank Lamont, Edith Young, F. Edward and Nellie Daly, Harry M. [illegible], Frank Gillette, and Constance Austin, for the Edwin Young company.

Edward O'Kelly, Miss James Boshan, Leo M. Bulliet, Valtray Herrmann, M. J. Garrity, W. J. Flanigan, Walter Cosgrove, Charles Abbott, Vina Mascotte, Lois Meginnis, Estelle Whiting, Cherise Moran, and the Fay Comedy Four, for A Spring Chicken, opening Feb. 25.

Vera Henderson, for the lead in A Poor Relation, with Frank J. Burke.

[illegible] W. Langdon, Maurice R. Pike, Harry Mainhall, Frank De Voss, Frank Kilday, and Murry Woods, for [illegible] Monster Fullfeers next season.

[illegible] Lester, for [illegible] Time (Eastern).

Dexter Howard, with Richard Golden for Old Jed Prouty.

QUEER THINGS IN THE SUN.

Ordinary readers may have wondered at it, but those that know the peculiar "circle of influence" within which the dramatic editor of The *Sun* professionally revolves understand why in the *Sun* of last Tuesday, the most prominent place in the theatrical department of that paper was occupied by a fulsome puff of The Girl From Up There, while two new productions were relegated to minor places in that department and subjected to characteristic "notices." The manager who some time ago "presented" The Girl From Up There, and sought to counteract the effects of honest criticism of it by several metropolitan writers on theatrical subjects by himself calling it "The Brightest and Best of Musical Comedies," and who nevertheless was compelled later to take the stage by the nape and shake it as one would a blanket that needed airing, in which process there fell out of it several of those that had been units in what the manager had called "A Marvellous Collection of Comic Comedians," evidently needed some new and to establish the piece as a "Great Thing," that the *Sun* writer did the best he knew how to do last Tuesday to that end. The *Sun* writer assumed that the managerial hocus-pocus, following the managerial incantation, had been wonderfully potential; and thus the *Sun* writer, who goes into polysyllabic hysterics about everything this particular manager does, was unusually polysyllabic and hysterical in this particular case.

The *Sun* writer committed a characteristic blunder in that paper on Feb. 10, in an article about "Women Who Run Theatres." This article dealt with "three widows who conduct their late husbands' business," and alleged that "Caroline Hoyt Sinn manages the Montauk in Brooklyn," adding: "When her husband died a few years ago she took his place, but her labor is comparatively light; only traveling companies appear at the Montauk, and the booking is in the hands of Klaw and Erlanger." The woman here meant is Caroline Hoyt-Sinn-Hecht, and she is not the widow, but the daughter, of the late Colonel Sinn, who formerly managed the Montauk. The unadulterated truth in the preceding quoted matter relates to the fact that Klaw and Erlanger make Mrs. Hecht's duties very light, as they and their Trust associates dictate absolutely as to what attractions shall go to the Montauk, and when they shall go there.

The *Sun* the other day had this "exclusive" bit of news: "The first new play to be acted by the Greenwald stock company at the Murray Hill will be The Master at Arms."

In its review of current plays one day last week the *Sun*, referring to the fact that On the Quiet originally bore another name, stated its first title as Ridgway of Yale. It was Trend way of Yale. And in the same column the attraction for the week at the Star Theatre was said to be "Pitou and Affriend's Across the Potomac." In fact, it was Blaney's Across the Pacific.

SYLVIA LYNDEN TO STAR NEXT SEASON.

Sylvia Lynden, who has played Sapho in Olga Nethersole's place in Brooklyn, Buffalo and Milwaukee with unqualified success, has made such a hit that Louis Nethersole has announced his intent to star her next season. As soon as he can get to New York, Mr. Nethersole will seek out a dramatist to provide Miss Lynden with a suitable play and he expects to secure a Broadway opening for her. Mr. Nethersole is convinced that Miss Lynden is an emotional actress of unusual ability and that the prospects for her future in this line are uncommonly bright.

A NEW CIRCUIT.

M. E. Mulvey has renssumed the management of the Grand Opera House, Salt Lake City, having purchased a controlling interest in the Salt Lake Amusement Company, that owns the theatre. Mr. Mulvey intends to open the Western Theatrical Exchange, that will book a circuit of twenty-three theatres, starting at Salt Lake and running to Butte, Seattle, and Portland, and back by way of Pendleton, Baker City, Boise, and Pocatello. Ed Carruthers is shortly to come to New York as representative of the new circuit.

ALICE NIELSEN GOING TO LONDON.

Alice Nielsen will be the next American star to shine in London. With her opera company Miss Nielsen will sail for England about March 20, to open early in April an extended engagement at the Shaftesbury Theatre, London. Manager Frank L. Perley will take the entire company and production abroad, and both The Singing Girl and The Fortune Teller will be produced just as they were seen here. The company is now working East after a very successful tour to the Pacific Coast.

ABOUT RAILROADS.

Owing to the demands of the greatly increased passenger traffic in the West and the Southwest, the Missouri Pacific management has ordered the early delivery of new coaches and reclining chair cars, all to be finished in the latest patterns, mahogany finish, upholstered in plush, with wide vestibules, lighted by the Pintsch gas system, and luxurious smoking and toilet rooms.

The Grand Trunk Railway Company is adding a number of modern coaches to its already large equipment. The new cars are of the wide vestibule order, sixty-eight feet in length, and equipped with the latest improvements.

THEATRE FIRES.

The McDonald, Pa., was destroyed by fire early on the morning of Feb. [illegible] bazaar was in progress in the [illegible] fire broke out, and 400 people [illegible] ing. A panic ensued [illegible] without any one being

Fire caused $2,000 [illegible] Opera House, St. [illegible] proof walls prevent [illegible] ings will not [illegible] end of the [illegible]

The [illegible] slightly [illegible] will [illegible]

DRAMATIC MIRROR

[illegible] 1894.]

[illegible] Theatrical Profession.

[illegible] at COR. FORTIETH STREET.

[illegible] GREY FISKE,

[illegible] AND SOLE PROPRIETOR.

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THE THEATRE TAX TO CONTINUE?

ATTENTION was called in THE MIRROR of Dec. 15 to the fact that the theatre tax that has burdened minor theatrical enterprises might be abolished. In the bill prepared by the Ways and Means Committee of the House of Representatives to reduce special taxation there was a clause doing away with this tax, and this bill was passed by the House; but now it appears that the Senate has non-concurred in several of the provisions of this bill, among them being the provision relating to the theatre tax, and it is probable—although it is not certain—that this unjust levy will be continued. The House of Representatives has rejected the amendments made by the Senate, and the usual conference on points of difference will follow.

As THE MIRROR has pointed out, this tax on theatrical enterprises is unjust in many ways, and it most seriously burdens the managers—local and traveling—least able to pay it. No knowledge of theatrical interests and conditions was shown in the formulation of the law, which makes the annual sum to be paid by a small theatre in a minor city the same as that levied upon a first-class theatre in a large city; and there is also no discrimination in the levies upon traveling companies, the small enterprise being forced to pay as much as the great enterprise. The tax may not be regarded as onerous by the managers of first-class theatres and companies, although it is unjust in all respects when it is considered that theatres everywhere are already subjected to special taxation in the form of license fees.

If there had been concerted action by the atrical managers on this subject there can be no question that the Senate would have concurred in the House bill so far as it relates to theatrical interests. Local managers here and there have appealed to their representatives in Congress, and a few traveling managers, as individuals, have supplemented these appeals with letters showing the inequity of the tax that has been levied for several years. The House committee, being nearer the public than the Senate committee, no doubt as a result of these few isolated and unorganized pleas, in good faith attempted to invoke a remedy; but it is evident that the subject has not been impressively brought to the attention of the Senate, and, as the controversy in Congress on the general subject of special taxation now stands, the probabilities are that the theatre tax will be continued indefinitely.

There may be a fighting chance to secure a repeal of this tax, however, if the interests affected at once make a contest. Here is an opportunity for the newly formed Managers' Association to lend the dignity of its concerted influence to an appeal to Congress for a repeal of the tax, and every traveling manager not a member of this association, as well as every local manager that feels the burden of the tax, should at once write to his representative at Washington asking for the legislation that has been well started only to be in danger of defeat because the interests affected have neglected to unite for action.

THE TEST OF SINCERITY.

RICHARD MANSFIELD last Thursday talked informally on the drama before a club of women at Chicago. He prefaced his address with a statement to the effect that he purposed to tell the truth. "It is not usual for women to hear the truth," said he, "and they don't like it when they do hear it." Then Mr. MANSFIELD declared that one could not learn to act by listening to a lecture, and therefore he would not teach his hearers to act. In fact, he advised any or all women before him that had stage ambitions to forego them. The lecturer very pertinently criticised the society woman who rushes for the stage "when she loses her money or her reputation." He somewhat ungallantly—illustrating his intention to tell the truth—referred to the disagreeable nasal tones of many women who neglect their voices and declared that a woman that talks nasally should be divorced. This created a sensation, and no doubt will lead, at least in Chicago, to attempts to cultivate more dulcet tones, especially in hotels, where nasality most has afflicted Mr. MANSFIELD. But in compensation for this criticism of the sex the actor spoke mournfully of the decay of fine manners in man, and argued for those gentle ceremonials that now are seen so infrequently in real life, and that it seems to be one of the functions of the stage to perpetuate in mimicry.

After Mr. MANSFIELD'S address to the women he was interviewed in his dressing-room at the theatre, and there he spoke upon something more significant. Commenting on the remarkable bequests of ANDREW CARNEGIE for libraries, the actor said:

Mr. CARNEGIE has plenty for all the libraries his soul may desire, and a little surplus besides. Might it not be brought home to him that in no way could he better minister to the elevation of humanity than by building and endowing a theatre, which should be all that men of artistic hopes have longed for and aspired to create? The influence of the stage for good or bad rivals the influence of the Church. I believe the influence is for good. What may be more, I am persuaded an endowed theatre is what we need for the development of our American drama. Give us, then, a theatre which is not primarily a commercial enterprise, a money making concern. Have it so financially independent that it can reject what is not the best and encourage that which seems to it worth while, even though the latter does not pay.

Without going into the merits of the endowed theatre, it may be pertinent to say that Mr. CARNEGIE is doing with his millions, which are his own, as he pleases, just as Mr. MANSFIELD is doing with his talent and ambition, which are his own, as he pleases. Before Mr. CARNEGIE turns his attention to the assistance of dramatic art—a lover of which he has recently and consistently confessed himself to be—some of the prominent actors in this country will probably have to show an unselfish devotion to that art. Mr. MANSFIELD, by inference, deplores the present theatre as "primarily a commercial enterprise." When the Theatrical Trust openly began operations and disclosed its methods some years ago, Mr. MANSFIELD, who seemed earnest in his opposition to it, spoke against it and wrote against it on all occasions for a time. He then said, among other things:

Art must be free. The Trust is a standing menace to art. Its existence is an outrage and unbearable.

Mr. MANSFIELD declared that he would not submit to the Trust. But he did, and he still is in submission. The Trust is a greater menace to art than ever before, for reasons obvious to persons less clever than Mr. MANSFIELD. Its existence still is an outrage. Is it less unbearable to Mr. MANSFIELD than it originally was?

Of one thing Mr. MANSFIELD may be assured. Mr. CARNEGIE will not, nor will any other millionaire of benevolent mind, assist the dramatic artists of America to free their art from commercial domination so long as the dramatic artists of America supinely submit to that domination.

DR. GLADDEN ON COMMERCIALISM.

The Rev. Dr. Washington Gladden, of Columbus, O., one of the most noted pulpit orators in America and a chaplain of the Actors' Church Alliance, preached a vigorous sermon upon the drama, on Sunday evening, Feb. 10. In concluding his discourse Dr. Gladden placed the blame for the present demoralized condition of the stage exactly where it belongs. He said:

The chief reason of the degeneration of the drama is the commercialism which controls it. It has come to be a money-making business; the management of the theatre is in the hands of men whose interest is mainly, if not wholly, mercenary. No art can thrive when sordid motives invade its domain. But the drama ought to be something more than art. It has a socializing and an ethicizing function. It should lift up ideals and strengthen the social bond. And this function is paralyzed when it becomes a money-making machine. A shoe factory ought to have a higher purpose than money-making. But that is the purpose generally recognized, and there is no conscious and palpable failure when that purpose rules the management.

But the drama moves in a different realm; its product is not material goods; it deals with sentiments and ideals; its business is to make us happier and better men and women; and when it falls from that high aim and becomes a money making institution it inevitably sinks as much lower than a shoe shop as it ought to have risen higher. The worst is the corruption of the best. Suppose that the colleges of the country were seized and controlled by men whose main object was to make money out of them; what would the effect be upon teachers and students?

The drama will continue to be a demoralizing institution so long as it is dominated by commercialism. It is not enough to call the actors up to higher standards; the remedy lies rather with the men who own the theatres and employ the actors. When these men learn that it is sacrilege to take the scepter with which high art ought to rule men's thoughts and imaginations and turn it into a muck rake, we may have some hope for the purification of the drama.

There are instances of high-minded and conscientious theatrical management, and I trust the time may come when men of large intelligence and high purpose will take control of the great interest of life, and when as much conscience and consecration will be exercised in providing amusement for the people as are now employed in the business of education. That the drama will be reformed, I believe. The source of this reform will be an insistent demand for something better on the part of the patrons, and the agents of this reform will be high-minded managers who will feel that in providing for the people clean and wholesome diversions they are serving God and their fellow men.

"BY PERMISSION."

An amusing development of the "by permission" usage was seen in the recent David benefit at Boston, at which Melville Stewart, baritone, appeared "by kind permission of Messrs. Field, Rich, Harris, Frohman, Stevens, and Price," and Grace Atwell, Robert Elliot and W. J. Kelly were seen "by kindness of Messrs. Rich, Harris, Frohman, and Klaw and Erlanger." This is on a par with the recent change of his name by an actor "by permission" of his manager. Still, in present circumstances, it is not unesirable, perhaps, to give such managers an incidental advertisement, no matter how many of them may be concerned in an appearance for charity, so long as they really "permit."

LETTERS TO THE EDITOR.

The Jananschek Benefit.

ACADEMY OF MUSIC,
HALIFAX, N. S., Feb. 15, 1901.

To the Editor of The Dramatic Mirror:

SIR: I see by your paper that the Professional Women's League has taken up the matter and is to give a gigantic benefit for Madame Jananschek. By doing so the league covers itself with glory and must go on record as doing a most magnificent act, and by so doing quite putting to shame a so-called secret benevolent society who for a time aided the Madame in her distress, but letting it get abroad so that every one in and out of the profession knew it, and finally capping the climax by withdrawing just a few weeks before Christmas the munificent sum of $7 weekly that they had been contributing to her in her last misfortune. This society Madame Jananschek has played for time and time again. It has received a just rebuke from the Woman's League and if it wishes to redeem itself it should now work for the monster benefit to be given the Madame.

Unlike other foreign stars, Madame Jananschek brought a fortune to this country, engaged American actors and spent her money here, and lost thousands of dollars on American playwrights—$20,000 on one play alone. It's an everlasting shame on the American public that this great artist should now be in distress. It only needed some one to start the movement to give her a gigantic benefit and the public, which cannot be entirely ungrateful, will come to her aid and gladly.

And now, let every actor and actress who has ever received a salary from Madame Jananschek—wherever they may be—come forth, ask for tickets from the league and sell them, and thus add their mite to swell the receipts of this benefit, and let us all join hands with the league and say, "well done—we'll help you."

Sincerely,
JESSIE BONSTELLE.

[The Jananschek benefit project is worthy of all praise and of general support by the profession and the public. Criticism, however, of the charitable institution that has assisted Madame Jannuschek in the past is neither just nor pertinent.—EDITOR DRAMATIC MIRROR.]

As to a Frohman Announcement.

LINCOLN, NEB., Feb. 14, 1900.

To the Editor of The Dramatic Mirror:

SIR.—In a recent issue of the New York *Telegraph* Charles Frohman announced that "with the unprincipled methods of the average repertoire organization" I took advantage of his announcement that he would produce Under Two Flags and anticipated him by giving a production of the play one day ahead of him at the Denver Theatre, Denver, Col.

That I produced the play there I do not deny, and that on the day preceding his production in New York. But in view of the fact that I have been playing my own version of Under Two Flags for the past five years with my own company in the principal cities of the Northwest, as well as last Summer in Saginaw and Bay City and the principal towns in the northern part of Michigan, I think his statement not only unjust, but, if authorized by him, a good basis for an action for libel.

I have been in the profession for the past fifteen years, both as actor and manager, and one of the facts to which I can point with a great deal of pride is that in all my managerial career I have never yet been guilty of a piratical act. Those of my plays which are not my own, or public property, I cheerfully pay royalty for.

I may add that I send the play out on one-night stands next season, and if Mr. Frohman feels himself aggrieved he has my permission to institute proceedings at once.

Trusting that you will see fit to publish this, in order that my many friends may not be brought to believe ill of me,

I am, sincerely yours, W. J. JOSSEY.

Of the Fourth Generation.

ACADEMY OF MUSIC,
JERSEY CITY, Feb. 16, 1901.

To the Editor of The Dramatic Mirror:

SIR.—In THE MIRROR I saw an article by W. J. Lawrence on the women of the stage taking male parts. In it he refers to a Mrs. Henry Lewis who acted Richard III, Virginius and Othello, in Philadelphia in 1837. The lady was my mother and the youngest actress of her time to assume male parts. I am glad to find she is even yet remembered and quoted as one of the "sound actresses" of her day. She died when quite young.

We are in the fourth generation of a theatrical family.

Sincerely,
EFFIE HENDERSON.

Value of Dates Ahead.

WEBB CITY, MO., Feb. 15, 1901.

To the Editor of The Dramatic Mirror:

SIR.—I wish the managers of attractions on the road would understand the convenience it is to local managers to see the routes of their companies in THE MIRROR'S "Dates Ahead" column. There is not an issue that I am not seriously inconvenienced by their occasional oversights, remarkably full as THE MIRROR'S date department always is.

Yours truly, BOB E. BLAKE.
Manager Blake Theatre.

FUTURITIES.

Will Henry L., of manners shy,
Ever take to Sunday preaching,
And then lampoon theatric folk
By incoherent screeching?

Will Clemmy S. grow any less
In acting folks' opinion,
And will he ever cease to use
His pointed vulture's pinion?

And Arthur P., should he drink ten,
Dost think his future labors
Would fashion plays whose characters
Were otherwise than neighbors?

And Natty G., of comedy
Good fellow and Goodwinner,
I wonder will he have one day
To grandpa some young sinner?

And Miss Maude A., as playbills say,
Will next she try Othello,
Or play a date indefinite
With some young wealthy fellow?

And Joseph "J." (though false to say),
Whose farewell tour's a sonnet,
Now think you he will ever cease
From talking through Rip's bonnet?

Oh, Sarah B., eternity
I'll bet will find you stating
The merit of some oil or soap
For spook rejuvenating.

Crown Richard M. with diadem,
(Dost think this scheme will hit him?)
And have it made of rubber gum,
So it will always fit him.

ORMSBY A. COURT.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of THE MIRROR will be forwarded.]

A. R., Peoria, Ill.: John Drew has not appeared in vaudeville.

M. B. C., Chicago: We find no record of Ada Rehan's appearance as Peg Woffington.

A. B. C.: The members of A Wise Guy company are playing dates temporarily.

G. L. S., Pittsburgh, Pa.: Grace Drummond returned to Alaska last year. She is said to have married a miner.

H. V. T., St. Louis: THE MIRROR has no record of a play called The Belle of Richmond.

MISS L., Rochester: Rose Braham and Harrington Reynolds were married at Los Angeles, Cal., on Feb. 7.

N. Y. L. and C. Co., New York: There is no company on tour at present playing anything called King Cotton.

J. C., Danville, Ill.: The company mentioned was simply a Summer opera company, and as such organizations seldom last beyond the Summer season, it has not been heard from since.

H. R. J., Philadelphia: It is difficult in the theatrical business, as in any other, for one unacquainted with it, or without influence, to secure an engagement. Write to managers or to dramatic agents in regard to engagements.

W. P. M., Baltimore: 1. All routes that are obtainable are printed in the "Dates Ahead" columns of THE MIRROR. 2. Joseph Haworth may be addressed at the Herald Square Theatre, this city.

J. C., Boston: A Southern Romance was produced at the Fifth Avenue Theatre, this city, on Sept. 4, 1897, with this cast: Colonel Wyckoff Ransom, Frank C. Bangs; Beverly Johnstone, Emmett Corrigan; Claude Groves, Frank Burbeck; Bourdin, Thomas Oberle; Andre, Leo Bittrichstein; Dr. Aubray, Herbert E. Bostwick; Tom, Robert G. Thomas; Jim, John Rea; Alec, Thomas H. Ince; Lydia Ransom, Katherine Grey; Emily Wyckoff, Maud Haslam; Mericky, Emma Brennan.

DUDLEY FISKE, Boston: "If an author dramatizes a novel whose copyright has run out, and the author gets the play copyrighted, can any one else make a dramatization of the novel without infringing on the first dramatization copyrighted?" Any person has a right to dramatize a novel whose copyright has expired. If A. dramatizes such a novel without adding to his work original matter, or without an original arrangement of it, he cannot be protected in his work; but if he departs from the novel materially, all of the dramatization original with him can be protected. He cannot, however, interfere with any dramatization of the novel by B. that does not infringe his own dramatization, and he cannot hold the original title of the novel for his dramatization exclusively, because such title is public property after expiration of the novel copyright.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Feb. 1 to 7, 1901.

A FUNNY AFFAIR. By Morris Manley and Ivy Rose.

A LOST CHILD. By Samuel J. Browne.

A PHONOGRAPHIC FARCE. By John Watson Dodge.

A ROYAL ESCAPADE. By Henri Laurent.

A SON OF UNCLE SAM. By Edwin Vallance.

AN ENGLISH PARTY. By Beatrice B. Hayward.

AT CRIPPLE CREEK. By Hal Reid. Copyright by James Halleck Reid.

DOROTHY'S LOVERS. By Courtenay Thorpe.

GOO GOO EYES. By Edward Blondell.

IN CONTEMPT OF COURT. By Ernest Kent Coulter.

NELL GWYN. By Robert Griffin Morris. Copyright by George W. Purdy.

NINETY AND NINE. By Ramsay Morris. Copyright by Elmer H. Cohle.

REB SELMELE: OR, THORAH IS THE BEST SE CHORAH. By A. M. Shaikansky.

THE SWORD OF THE KING. By Edwin Vallance.

THE VANISHING RACE. By Ernest C. Stout.

THE PLAYERS' CHRONOLOGY.

February.

19. William Dunlap born, Perth Amboy, N. J., 1766.
David Garrick born, Hereford, England, 1716.
First English appearance of Eliza Lucy Vestris, Drury Lane, 1820.
Benjamin Charles Incledon died, 1826.
Lydia Thompson born, London, 1836.
20. Mrs. Thomas Barry died, 1854.
Joseph Jefferson born, Philadelphia, 1829.
Nat C. Goodwin and Maxine Elliott married, 1898.
21. Mary Devlin (Mrs. Edwin Booth) died, Dorchester, Mass., 1863.
John S. Potter died, Morris, Ill., 1869.
22. Mary Gannon died, New York, 1868.
Francis S. Chanfrau born, New York, 1824.
23. Cornelius A. Logan died on Ohio River steamer, 1853.
24. James Quin born, London, 1692.
American debut of Julia Bennett Barrow, New York, 1851.
William Cowell died, Philadelphia, 1868.
The Corsican Brothers produced, Princess' Theatre, London, 1852.
25. Steele Mackaye died, Tampa, Col., 1894.
Garrick Club, London, instituted, 1831.

THE USHER.

A correspondent signing himself "A Gallery God" writes to the Philadelphia *Evening Telegraph* as follows:

Kindly ask your readers what their opinion is of high prices in the galleries of the theatres. Are they just? I for one do not think so, and I think that there are others that will agree with me. The managers' plea is that it keeps out the unruly element. Does it any more than it did before the prices were raised? A certain theatre in this city, whose price for a gallery ticket had been 25 cents during the whole engagement, on Saturday night, seeing an unusually large "line up," raised the price to 50 cents, and those that refused to buy tickets were far from being the "unruly element," but were for the most part very respectable men, who would not stand such an injustice. Did the manager predict an "unruly element" crowd on that particular night?

This shifting of prices without notice is a trick that has been practiced frequently at Trust theatres in the Quaker City, and that has aroused public criticism.

The result of this has been the introduction of what is known as the Stubb bill in the Pennsylvania Legislature. This measure provides that the price shall be printed on every admission ticket offered for sale. It was reported favorably on Feb. 7. If it becomes a law, Philadelphia playgoers will be protected from one dishonest practice, at least.

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The highly spiced, unhealthy amusement fare that is craved by the Metropolitan Tenderloiner has not yet succeeded in silencing protest in other cities. For example, the *Globe-Democrat*, of St. Louis, recently commented as follows upon The Rogers Brothers in Central Park:

"Of the fifty or more characters in the piece, not one could be recommended as a pattern for any decent person to imitate. Respect is shown for no substantial factor in life; contempt is displayed for every institution conserving a healthy state of society. The atmosphere is that of the 'red light' district—the atmosphere that in real life brings headaches and remorse in the morning, divorces the week after, and inevitable and irretrievable ruin sooner or later. If the piece has any influence at all, it is not for good. Often the actions and jests are gross, often they border perilously close to indecency. In the matter of costuming, there is much that dazzles and delights the eye, and something that offends the sense of propriety. Tights are models of appropriate dress in comparison with some of the clothes the women in this show are required to wear."

Mirth and nonsense need not necessarily find illustrations in the manner which the St. Louis newspaper describes. Clean, healthy fun is not only feasible, but is profitable. Witness the enormous popularity of the entertainments at Weber and Fields', where intelligent and reputable people throng night after night, and where vulgarity and suggestiveness are consistently excluded.

●

Anybody who imagines that the noted dramatist and successful inventor, Henry Guy Carleton, was knocked out by the recent attack of apoplexy, which was reported in exaggerated style by the daily press, is respectfully referred to the following characteristic communication, which I received yesterday:

Will you please lift your megaphone and inform the kind persons who have been loading up my waste basket for the past week that I am not in present need of recipes for broths, jellies and strengthening plasters like mother used to make; that I am not going to have a benefit and do not need one; that Wigfall's combination bed, armchair and perambulator is out of my line, and that Snydecker's Patent Invalid Reverser will have to go elsewhere for a purchaser; that I have no time to take lessons in the graceful art of being able to write checks and feed myself with my feet, although I appreciate very much the kind offer of the professor who was willing to give me lessons at two dollars per; that I will be too busy for some weeks to come to engage the motherly lady who will come and read comforting passages from the Good Book for a couple of hours each day, and that whereas it breaks my heart to lose a good opportunity, I must forego the brilliant chance to learn how to do lopsided stunts in vaudeville, even though they be "novel, amusing and full of bewilderment" and imparted to me at a price so low that the professor cheerfully assures me it will take my breath away.

The lamentable fact is that I am no longer entitled to pose in the slightest degree as an invalid. My attack was sharp and sudden as a Summer squall and quite as quickly ended. I am simply directed, by high medical authority, to remember that a day is twenty-four hours and not thirty, and if I follow this simple mathematical rule, I am promised the longevity of Uncle Tom's Cabin. HENRY GUY CARLETON.

NEW YORK, Feb. 16, 1901.

Few published errors of theatrical fact escape the eagle eye of Col. T. Allston Brown. He can be relied upon always to keep the record straight. In last Sunday's *Journal* there appeared an article on Amelia Bingham which spoke of her as "the first woman manager of a Broadway theatre."

Of course that statement is untrue—moreover, Miss Bingham is not the manager of the Bijou Theatre. Colonel Brown writes me interestingly as follows on this subject:

"The ignorance of some writers about the stage is wonderful. I will give you a list of just a few of the women who have managed Broadway theatres. First there was Mrs. Thomas Hamblin (Miss Nelson), who leased the old Richmond Hill Theatre in 1836, and opened it as Miss Nelson's Theatre. This was not on Broadway, but it was a New York theatre at Varick and Charlton streets.

"Mrs. Charles Howard, then known as Mrs. Harry Watkins, opened Christy and Wood's Minstrel Hall, 472 Broadway, with a dramatic company on February 27, 1860. Mrs. John Brougham opened the same place of amusment on April 7, 1860, as Mrs. Brougham's Theatre, with a dramatic company.

"And what about Laura Keene, without doubt one of the best stage-directors this country ever knew? She opened the Metropolitan Theatre (afterward the Winter Garden) as Laura Keene's Varieties on December 24, 1855.

"Lina Edwin opened old Hope Chapel on September 12, 1870, with a first-class company, including Stuart Robson.

"Laura Keene opened Laura Keene's Varieties on the east side of Broadway, above Houston Street, on November 18, 1856. Mrs. John Wood opened this same theatre as Mrs. John Wood's Olympic on October 8, 1863. Mrs. Jane English, mother of Lucille and Helen Weston, rented this house for a Summer season, when it was known as Jane English's Theatre. On January 9, 1862, Maggie Mitchell leased it and opened under her management with Fanchon.

"May Provost managed Wallack's, at Broadway and Broome Street, for a while in 1862.

"Lucy Rushton opened the old New York Theatre (the Broadway Athenæum) December 23, 1865. The Worrells became managers of this theatre on May 6, 1867.

"Minnie Cummings became manager of the Minnie Cummings' Drawing-Room Theatre (now the Madison Square) on December 27, 1878."

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Henrietta Crosman began a fortnight's engagement in Mistress Nell in Chicago last night. Her contracts are made until the end of the season, and her manager, Mr. Campbell, tells me that he has not been able to accept half the offers of time that have been tendered to him.

Miss Crosman does not play in many one-night stands this season, but the agents of the Theatrical Syndicate, evidently miscalculating her ability to fill her route in large cities, have reserved dates in many of these places for Ada Rehan in Sweet Nell of Old Drury, with a proviso that no other play on the subject of Nell Gwyn shall be given meanwhile. In other words, this is supposed to embarrass Miss Crosman in filling time. Its only result will be that in most cases these one-night stand managers will get neither Miss Rehan nor Miss Crosman.

Miss Crosman will be seen in Mistress Nell again in New York before the season closes. She received offers for time from two theatres, and she has signed a contract for one of them, which will result in her reappearance at a Broadway theatre for several weeks beginning early in May.

●

The records of current runs are still being distorted for the purpose of advancing "souvenir nights," and deceiving the press and playgoers of other cities.

At Wallack's Theatre, on Friday night, Feb. 15, what was called the one hundredth performance of Janice Meredith was given. As a matter of fact, it was the eighty-first representation of that play in this city.

At the Casino—perhaps to do penance for the misrepresentations elsewhere—the management celebrate this (Tuesday) night the one hundred and eighth performance of Florodora as the one hundredth representation. This course is so unusual that the event deserves to be chronicled in a special paragraph.

●

In Toronto there is a decided sentiment against improper plays, which has crystallized into a movement to secure an amendment to the municipal law, originating with the police commissioners. This amendment has been indorsed by the committee to which it was referred, and very likely it will be enacted.

The ordinance provides that, in order to prevent the production of an immoral or indecent play, sketch or performance in a place of amusement, it shall be lawful for a policeman or inspector, acting upon written instructions from the chief or Board of Police Commissioners, to enter any place of amusement and order the stopping of such performance, and, in case the order is not obeyed, to arrest the performers without warrant, and convey them before a magistrate.

While this provision for arrest without warrant appears to be arbitrary, nevertheless it is calculated to obtain prompt and salutary results.

●

The campaign to secure additional and adequate protection for copyrighted plays in the various States is progressing vigorously and successfully.

Elsewhere the enactment of a law in Oregon, similar to that passed in this State and Louisiana last year, is chronicled.

The correspondents of THE MIRROR are taking an active interest in promoting this class of legislation, and they, together with the American Dramatists' Club, are responsible for the excellent showing already made.

●

In the suit to collect royalties upon Cyrano de Bergerac for its author from Richard Mansfield, the application of the plaintiff for the appointment of a referee was opposed by Mr. Mansfield the other day on the ground that the question involved was not one of accounts, but whether or not Rostand had a copyright on the play in this country.

It is generally known that Rostand has no copyright, but it may be recalled that at the time he undertook to produce the play Mr. Mansfield agreed to pay royalties to Rostand in order to secure the "moral rights" and the prestige which those rights would give him with the press and the public.

Mr. Mansfield took pains to point out at the time, if I recollect rightly, that he was not compelled to make any contract for the use of the play, but that he voluntarily took this position as a matter of right and justice.

After he had paid royalties for some time Mr. Mansfield evidently repented of his display of high principle, and he now opposes legal efforts to collect royalties due under the contract on the plea that the author has no rights in this country which can be enforced.

Apparently Mr. Mansfield's noble attitude at the beginning of the transaction was only another illustration of that *cabotinage* of which he is a past master.

COPYRIGHT LAW IN OREGON.

Oregon was added last week to the list of States in which unpublished plays and musical compositions are protected by law. The bill punishing by fine or imprisonment the unauthorized performance of any dramatic or musical composition passed the Oregon House of Representatives, where it was introduced by Mr. McCracken, on Feb. 7. The Senate, where the bill was fathered by Senator Sweek, passed it on Feb. 13. The measure was introduced through the efforts of O. J. Mitchell, correspondent of THE MIRROR at Portland. J. J. Montague, dramatic editor of the Portland *Oregonian*, also supported the bill in his columns.

Oregon is the third State to enact a copyright protective law, the others being New York and Louisiana. The American Dramatists' Club has secured the introduction of a bill in Pennsylvania legislature, and the measure is being pushed in Alabama and Oklahoma, through the exertions of MIRROR correspondents.

THE MIRROR'S representatives in various State capitals are also agitating the matter, and the passage of the law by all the States seems a probability of the near future.

THE LUCK OF FRANCIS JONES.

Francis Jones, playing with Marie Lamour in A Wise Woman, is pardonably proud of his luck. Some weeks ago, while railroading in Indiana, he dropped from a train a purse containing $50. He never expected to see it again, but at the next stop he alighted and told the station agent that whoever returned the purse might keep $10. Sure enough the purse was found and forwarded to him with $10 kept out. A few days ago the company played Burlington, Vt., and Mr. Jones, in a hurry to catch a train, left two valuable rings in his hotel room. He hurried back, upon discovering the loss, but the rings had disappeared. The train had to be caught and Mr. Jones, after asking the police to watch for the jewelry, caught it. He gave up all hope of ever more seeing the rings, but four days later they came to him at Saratoga in a package that gave no clue to the sender's name. Mr. Jones believes that the thief became scared by the police and squared himself with his conscience by sending on the spoils. Anyhow the actor regards his luck as something quite out of the ordinary.

THE WHITE MICE ORGANIZE.

The Benevolent Order of White Mice were organized at a meeting in this city last week and on Sunday there was a general assemblage at the Grand Central Palace, where rooms have been secured. The following officers were elected: Rita Dean, president; Margaret Donelson, first vice-president; Anna Leslie, second vice-president; Maud Harlow, treasurer, and Frances R. King, secretary.

It was reported that the membership already exceeds 150. All actresses, excepting stars, are eligible to membership. The initiation fee at present is $1, and the dues 25 cents a month. Meetings will be held every Sunday afternoon at the Grand Central Palace. The membership is chiefly made up of chorus girls, and the object shall be to protect the interests of the actresses of smaller roles, to attempt some action to secure equity in agents' commissions, and eventually to establish an agency that shall belong to the order and shall ask but nominal fees.

It was announced that a ball will be given at the Grand Central Palace on March 7.

TO ASSIST THE ACTORS' FUND.

Dr. J. Kennedy Irwin, the physician of the Actors' Fund in Pittsburg, is putting forward a project to endow three beds in a hospital of that city for the use of players who are temporarily in the care of the Fund. During the past year Dr. Irwin has had no less than forty-two Fund cases. The splendid work of the Fund in caring for these players has awakened considerable interest in Pittsburg, and a number of citizens feel that they should aid, in practical fashion, the estimable charity. Dr. Irwin is endeavoring to have a fund of five hundred dollars, now in the treasury of the defunct Tuesday Night Dramatic Club, turned over to the proposed endowment fund. If this can be arranged the amount will be immediately increased by donations of several hundred dollars already promised. This loan fund will be retained by a committee in Pittsburg, but it will be disbursed according to the rules and under the auspices of the Actors' Fund.

TOUR OF THE FOUR COHANS.

The Four Cohans, after several seasons of great success in vaudeville, entered the regular dramatic field at Lyceum Theatre, Hartford, Conn., Feb. 11, where they opened a starring tour under the management of C. C. Behman, in The Governor's Son, a three-act farce by George M. Cohan. Mr. Cohan reinforced the force from his sketch [illegible] name, that has been a big vaudeville hit. The Hartford audience gave the stars a rousing welcome, and went into spasms of laughter over the farce. George M. Cohan proved himself a chip of the old block, and Josephine, Helen, and Jerry each did their usual good work. In a capable supporting company are Will H. Sloan, [illegible], Jaffes H. Manning, M. J. [illegible], Randall, Ethel Levy and others. The company will appear at the Savoy Theatre, New York, Feb. 25.

PERSONAL.

DUSE.—Here is a very recent portrait of Eleonora Duse, whose expressions as to the theatre of to-day, published in a late Rome letter to THE MIRROR, have been widely copied and commented upon.

IRVING.—Sir Henry Irving celebrated his sixty-third birthday on Feb. 6.

THOMAS.—Augustus Thomas has completed his play, Colorado, announced long ago, and it will probably be produced next season.

KLEIN.—Charles Klein is writing the new play in which David Belasco will star David Warfield next season.

MANSFIELD.—Richard Mansfield has been sued by Elizabeth Marbury, agent for Edmond Rostand, to recover royalties alleged to be due on Cyrano de Bergerac, claiming that Mr. Mansfield agreed to pay. The actor's counsel argued that there was nothing due to the author as the play was public property in this country.

DAVENPORT.—Edgar L. Davenport has written for a literary syndicate an able article upon the trend of the present day drama.

TILBURY.—Zeffie Tilbury, who has been playing the French Queen in Louis Waller's revival of Henry V, has been released from that role to play Maria in Twelfth Night, with Beerbohm Tree.

MODJESKA.—Madame Helena Modjeska, according to a story published last week, has decided to sell her famous California estate, "Arden," which has been her property for more than 25 years.

STEIN.—Goeffrey Stein, who is now playing Jack Hart in Mistress Nell, with Henrietta Crosman, has been as successful in that character as he was in that of the Duke of Buckingham.

MANN-SYLVA.—The marriage of W. D. Mann and Marguerite Sylva, which occurred in this city last Spring, was announced last week.

MARLOWE.—Julia Marlowe means to give a series of special matinees in April and May at the Criterion Theatre, when she will present some new plays, the first of which is to be Henry V. Esmond's Grierson's Way. Mr. Esmond may come from London to produce the play.

ADAMS.—Maude Adams is going to build, at her own expense, a station on the Long Island Railroad near her country place at Holbrook, N. Y.

BARRYMORE.—Ethel Barrymore fainted after the second act of Captain Jinks of the Horse Marines at the Garrick Theatre last Wednesday evening, but recovered soon and went on with the play.

TEMPEST.—Marie Tempest's appearance as Peg Woffington at the London Prince of Wales' Theatre last Wednesday is reported to have been unsuccessful.

JEFFERSON.—Joseph Jefferson officiated as judge of a cakewalk at Palm Beach, Fla., on Wednesday last and reeled off a characteristic speech upon presenting the cake to the couple that qualified in his eyes.

HARNED.—Virginia Harned, according to latest report, will be seen next season in the title-role of a dramatization of Maurice Thompson's successful novel, "Alice of Old Vincennes," in which it had been announced that Grace George would appear. Edward E. Rose is going to make the play.

STRAUSS.—Edward Strauss and his band sailed hence for Bremen on Thursday, having concluded on the evening before their American tour that began on Oct. 29.

CLARK.—Hadia Clark, who has been at the Coates House, Kansas City, for several weeks suffering with an injured knee, was able to be out of doors for the first time last Thursday. She hopes to rejoin the Bostonians in Washington on March 19.

MORTON.—Martha Morton is writing an American comedy for production by David Frohman's stock company next season.

BASS.—Alden Bass, star[illegible] Relation, has been offered [illegible] leading role in the dram[illegible] novel, but he has declined [illegible] as Noah Vale [illegible] G. Berger to [illegible]

John T[illegible]

...TS.

...West 125th St.

...Lexington Ave.), C... to 11:45 p. m.
...Broadway and 60th St.

...(58th St., bet. Lexington ... Continuous Vaudeville—Open to ...
...HALL (Seventh Ave. and 57th St.) ...Symphony Orchestra, Thurs. Eve. and Sat. ...Feb. 21 and 22.
...Yorkville (Broadway and 86th St.), The Giddy Throng—4th Week—68 to 70 Times.
...RION (Broadway and 44th St.), Julia Marlowe in When Knighthood Was in Flower—6th Week—37 to 44 Times.
HERALD SQUARE (Broadway and 35th St.). The Girl from Up There—7th Week—49 to 56 Times.
HERRICK (35th St., East of Sixth Ave.), Captain Jinks of the Horse Marines—3d Week—18 to 26 Times.
KOSTER AND BIAL'S (145-149 West 34th St.), Vaudeville.
SAVOY (112 West 34th St.), Closed Wed. Eve., Feb. 6.
MANHATTAN (1285-1287 Broadway), Lover's Lane—2d Week—15 to 24 Times.
THIRD AVENUE (Third Ave. and 31st St.), The White Rat.
BIJOU (1239 Broadway), Amelia Bingham in The Climbers—6th Week—41 to 49 Times.
WALLACK'S (Broadway and 30th St.), Mary Manning in Janice Meredith—11th Week—84 to 92 Times.
DALY'S (Broadway and 30th St.), Daniel Frohman Stock in Lady Huntworth's Experiment—10th Week—70 to 78 Times.
WEBER AND FIELD'S (Broadway and 29th St.), Fiddle-De-Dee—25th Week—190 to 198 Times, and Travesties on A Royal Family and The Gay Lord Quex—30th Week—69 to 77 Times.
CONIQUE (Broadway and 26th St.), Closed Sat. Eve., Dec. 29.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), Continuous Vaudeville—12.30 to 10.45 p. m., also Madame Butterfly—1 to 12 Times.
GARDEN (Madison Ave. and 27th St.), Under Two Flags—3d Week—16 to 24 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 27th and 26th Sts.), Westminster Kennel Club Dog Show.
MINER'S (312-314 Eighth Ave.), The Bohemian Burlesquers.
MADISON SQUARE (24th St., nr. Broadway), William Collier in On the Quiet—2d Week—10 to 18 Times.
LYCEUM (Fourth Ave., bet. 23 and 24th Sts.), Henry Miller in Richard Savage—3d Week—18 to 26 Times.
EDEN MUSEE (23d St., nr. Sixth Ave.), Figures in Wax—Concerts and Vaudeville.
PROCTOR'S (23d St., bet. Sixth and Seventh Aves.), Continuous Vaudeville—12.30 to 10.45 p. m.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Lost River.
IRVING PLACE (Southwest cor. 15th St.), German Tragedy, Comedy and Opera.
FOURTEENTH STREET (14th St., nr. Sixth Ave.), Chauncey Olcott in Garrett O'Magh—7th Week—20 to 57 Times.
KEITH'S (East 14th St., nr. Broadway), Continuous Vaudeville—12.00 to 11.00 p. m.
ACADEMY (Irving Place and 14th St.), Effie Ellsler in Barbara Frietchie—4th Week—26 to 34 Times.
TONY PASTOR'S (043-047 East 14th St.), Continuous Vaudeville—12.30 to 11.00 p. m.
DEWEY (128-132 East 14th St.), Weber's Dainty Duchess.
STAR (Broadway and 13th St.), The Lost Paradise.
GERMANIA (167 East 8th St.), Adolf Philipp in Der Millionen Schwab—9th Week—56 to 63 Times.
LONDON (235-237 Bowery), The Little Egypt Burlesquers.
PEOPLE'S (199-203 Bowery), The Hebrew Drama.
MINER'S (165-167 Bowery), The Gay Morning Glories.
THALIA (46-48 Bowery), The Hebrew Drama.
WINDSOR (45-47 Bowery), The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Fourth Concert—Boston Symphony Orchestra—Mon. Eve., Feb. 18.
PARK (383 Fulton St.), E. S. Spooner Stock in That Girl from Texas—2d Week of Season.
HYLE AND BEHMAN'S (240-252 Adams St.), Vaudeville every afternoon and evening.
NOVELTY (Driggs Ave. and South 4th St.), Vaudeville every afternoon and evening.
GRAND OPERA HOUSE (Elm Pl., nr. Fulton St.), McFadden's Row of Flats.
PAYTON (Lee Ave., opposite Taylor St.), Corse Payton Stock in The Banker's Daughter.
UNIQUE (194-196 Grand St.), The City Club.
LYCEUM (Montrose Ave. and Leonard St.), Slaves of the Orient.
CRITERION (Fulton St., opposite Grand Ave.), Frank E. Baker Stock in The Girl I Left Behind Me—5th Week of Season.
AMPHION (435-441 Bedford Ave.), Unleavened Bread.
STAR (391-397 Jay St., nr. Fulton St.), The Royal Burlesquers.
EMPIRE (101-107 South 6th St.), Robert Manchester's Cracker Jacks.
COLUMBIA (Washington, Tillary and Adams Sts.), Self and Lady.
GAYETY (Broadway and Middleton Sts.), In Old Kentucky.
BIJOU (Smith and Livingston Sts.), An African King.
MONTAUK (585-587 Fulton St.), May Irwin in Madge Smith, Attorney.
PERCY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Ave.), Vaudeville every afternoon and evening. Sam Devere's Own Company.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.), Vaudeville every afternoon and evening.

AT THE THEATRES.

Madison Square—On the Quiet.

Farce in three acts by Augustus Thomas. Produced Feb. 11.

Phoebe Ridgway	Helena Collier
Duke of Carbondale	Cranley Douglas
Hyde Ogden	George W. Parsons
Judge Ridgway	John Saville
Agnes Colt	Louise Allen
Robert Ridgway	William Collier
Dr. Wolcott	Charles B. Poor
Ethel, Duchess of Carbondale	Katherine Mulkins
Horace Colt	Brigham Royce
Satsuma	Sachiro Oida
Waiter	E. F. Krauser
Lucille	Laura Palmer
Lottie	Ninette Thullen
Pearl	Mary Fletcher
McGeachey	Thomas Doyle
Ely	George H. Robinson
Gibson	Thomas Garrick
[illegible]	Eugene Jelis
Boatswain	J. K. Jones
First Sailor	George Grace
Second Sailor	E. D. Smith

William Collier returned to town on Feb. 11 and appeared at the Madison Square Theatre before a crowded house in Augustus Thomas' three-act farce, On the Quiet, which was originally produced at New London, Conn., on Sept. 21, 1900. The play scored a complete and immediate success.

The story recites the case of Robert Ridgway, a typical young New Yorker, who has been expelled from Yale for irrepressible mischief and who loves Agnes Colt, daughter of a deceased metropolitan millionaire. By old Colt's will Agnes inherits four million dollars anyway and sixteen million more if she marries with the consent of her brother Horace, her guardian. Brother Horace has already married off another sister Ethel, to the Duke of Carbondale, and has designs on a titled Russian for Alice, believing that such an alliance would further the business interests of the estate. Agnes doesn't think that Ethel's matrimonial venture has been especially happy, and she loves Ridgway. So Robert sees Horace and comes to tell Agnes about the interview. But he begins by a proposal, and upon being unconditionally accepted, proceeds to confess that Horace has withheld consent. Agnes doesn't care for the money, but she hates to let the sixteen million go because she could help the poor with it. She hesitates. Ridgway pleads with her. He recks naught of the surplus sixteen, he says, for any four million dollar girl is good enough for him. Horace is led into a compromise by which he finally agrees to consent at the end of four years, provided Ridgway shall go back to Yale and spend these years in study. Robert protests, but at length hits on a scheme. A good deal may happen in four years, he tells Agnes, and he wants to be sure of her all the while he's on probation. So they are clandestinely married, Agnes hides the marriage certificate, and Robert sets out for Yale. All this happens at the Colts' home in New York.

The next act is at Ridgway's rooms in a New Haven hotel. An elaborate champagne breakfast has been spread, and the duke, who really loves his wife and wants to believe that she didn't marry him for just a title, has led Ridgway and a mutual friend, Hyde Ogden, into a little plan to test Ethel's heart. They have invited two music hall girls to breakfast and have sent an anonymous telegram to Ethel, visiting in Boston, tipping her on this dreadful escapade. If she cares enough to come and protest, the duke will know she loves him; if she doesn't appear he'll be satisfied that she wedded only for his title. Just before the music hall girls appear upon the scene there arrive from New York Agnes and Robert's cousin Phœbe. Phœbe and Ogden are in the marriage secret and Agnes is in a terrible state of mind because she has lost the certificate, which has been found by McGeachey, a bookmaker, who has tried to blackmail her by threatening to proclaim the fact. Agnes has fled to her husband for counsel. Robert remembers that McGeachey has known him in his salad days and thinks it will be all right, but he sends the duke to head off the music hallists. The duke fails in this purpose, and the giddy ones are heard approaching. Robert hides his wife and cousin in a side room just as the gay girls dash in and begin to sing rag-time. They are suppressed and implored to occupy another side room, but decline to do so until they have met the duke. The impossible McGeachey now appears and, introduced as the duke, is hustled off in hiding with the actresses. Trouble sets in thick and fast. The real duke turns up, and, to his intense delight, so does his wife. An Associated Press reporter blows in to verify a New York tip that Agnes Colt has disappeared from her home and may be with Ridgway. He is discouraged. Then comes Brother Horace looking for Agnes. McGeachey and the actresses burst forth from hiding to confront the real duke, and everything seems lost. But Robert orders his yacht made ready at a wharf. His wife and cousin are dispatched for the boat by a back door and a side street. McGeachey dashes after them to see fair play, and Ridgway follows by jumping from the window.

The last act shows a sectional scene of Ridgway's yacht, *Corypher*, the cabin being visible and the deck above. It is night on the Sound and the yacht is stuck in the mud off Port Jefferson. There is a heavy fog, too, and general discomfort. The persistent reporter, having observed the sudden flight, follows on a tug and boards the *Corypher*. He discovers Agnes on board and wants to send out a story that she and Robert are man and wife. This Ridgway, of course, denies. The reporter admits courteously that he cannot therefore print the yarn, but adds that he certainly will say whom he saw on the yacht. Thus confronted, Robert makes a clean breast of the matter and the reporter departs with his story. Then another tug brings aboard Horace, who is pardonably indignant. He denounces Robert and all his works. But Robert checkmates him promptly, explaining that a reporter has been aboard, has found Agnes with him, and that, to avoid inevitable scandal, a marriage has been confessed. Horace is properly appalled by the scandal prospect, and, believing himself exceedingly diplomatic, suggests an immediate marriage, having a clergyman in his tug party. Ridgway and Agnes, winking at each other, reluctantly consent after securing from Horace a promise that the marriage is with his full consent and the whole twenty million goes with it. So every one is made happy except McGeachey, whose blackmailing scheme has failed and who has fallen overboard and got very wet in the meantime.

Mr. Thomas proves his versatility in this splendidly written, genuinely humorous farce. It was billed as a comedy, but it should make no claim beyond farce, and farce as good as this is good enough. A part of the opening act is necessarily expended in explanatory dialogue, clever enough though more or less actionless. But after this pass something is doing every minute, and no more remarkable revelation of stage business is within memory, a goodly share of this latter quality probably being due to Mr. Collier, who is to farce what William Gillette is to melodrama, a master of business and mechanism. Mr. Thomas' construction and his lines fairly sparkle from start to finish. The best lines fall generally to the star's share, yet the other people have lines fully up to their roles, and the characters are all capitally drawn. So many offensive, hopelessly dull farces, adapted from the French, have been exploited here, that to find a genuine specimen of purest ray serene, absolutely clean and wholesome but none the less humorous, from an American pen, establishes a profound obligation from American playgoers to Mr. Thomas, to Mr. Collier, and to his managers, Messrs. Smyth and Perley. Playgoers don't get much of this sort of good dramatic literature, though they could stand no end of it, and managers, for some inscrutable reason, persist in producing unclean adaptations from foreign sources when native playwrights no doubt could give many more such excellent diverters as On the Quiet.

William Collier, probably the best light low comedian in this country, and more than likely in any other country as well, played Ridgway with all his own unobtrusive, delicious humor. It is said that this play was the Trendway of Yale that Nat C. Goodwin announced some years ago but never produced, yet it is extremely doubtful if Mr. Goodwin could have scored as effectually as did Mr. Collier in the lead. Mr. Collier's methods are almost absolutely unique. He ran in this play all the gamut of low comedy and high comedy, and introduced no little pathos, yet he never changed the expression of his face nor raised the tone of his voice. And the audience was always his to do with it as he pleased. Uncommonly magnetic, this fine comedian had so carefully and thoughtfully worked out his own ideas that he captivated where imitators must inevitably have failed. His pretty love scene in the opening act, freighted as all his lines were with slang, would have been coarse and perhaps offensive in other hands, and yet he held the entire sympathy of a none too sympathetic lot of first-nighters and made the tears almost start by his delightfully intelligent use of the slang that comes nearest the heart when one knows how to use it as Mr. Collier does. He has never done better work.

Cranley Douglas took second honors by a highly meritorious sketch of the duke, a keenly satirical picture of a familiar type that was full of humor and not a bit overdone. The vapid, vacuous, incomprehensible Briton who hasn't a ghost of an idea of an American joke and yet has a good big heart for all of that, was drawn most ably by Mr. Douglas and won no end of applause. George H. Robinson offered a fine impersonation of a reporter, not the weirdly impossible sort that customarily figures on the stage but just like the real article, fresh enough to break in anywhere, yet gentlemanly withal, and losing no tricks. John Saville offered an excellent picture of Ridgway's business like father, George W. Parsons was a capable juvenile man, Charles B. Poor played well as a clergyman with a ghastly make-up, Brigham Royce was efficient in the thankless role of Horace, and Thomas Doyle gave an immensely clever portrait of the thug bookmaker. E. F. Krauser and Sachiro Oida made hits as a negro servant and a Jap valet.

Louise Allen was thoroughly effective as Agnes, Katherine Mulkins was pretty and charming as Ethel, Helena Collier scored as Robert's cousin, Ninette Thullen and Mary Fletcher were capital as the voltaic music hall girls, and Laura Palmer was a first-rate maid. The other parts were well cast.

The scenery, especially the fine yacht set, was admirably painted by Albert Voegtlin, the stage was managed with great skill, and the ladies wore gowns of surpassing glory.

Victoria—My Lady.

Extravaganza in three acts, book by R. A. Barnet, music by H. L. Heartz. Produced Feb. 11.

Raoul D'Artagnan	Lillian Green
Richelieu	Charles J. Ross
Henri de Rochefort	Arthur Nelstone
Ah-Thoe	Gilbert Clayton
Pork-House	Gilbert Gregory
Arrah-Miss	Clifton Crawford
George Villiers Duke of Buckingham	Lotta Faust
Louis XIII	Carle Stowe
De Jussac	Ethel Moore
Aubonn	G. H. Williams
Bicarat	J. H. Boyle
Cahuzac	Gilbert De Voy
Dernajoux	C. Day
Messenger Boy	Tom Browne
Henri	G. H. Stevens
Juliquet	Frances Belmont
Mimette	Olive Ulrich
Manette	Dean Wilkie
Bellette	Minnie Rudolph
Clarice, Countess de Winter	Merri Osborne
Gabrielle du Chalus	Eva Tanguay
Anne of Austria	Violet Holls
Mignonette	Mlle. Proto
Fanchonette	Alexia Bassian
Captain Roche	Natalie Olcott
Captain Francois	Florence Carlisle
Marie	Pauline Chase
Annette	Tessie Mooney

At the Victoria Theatre, Feb. 11, a very large audience saw the first performance here of My Lady, a three-act extravaganza travestying The Three Musketeers. R. A. Barnet wrote the book and H. L. Heartz composed the music. The extravaganza was written originally for the Boston Cadets and was produced by them at the Tremont Theatre on Feb. 5, 1900, the title being then Miladi and the Musketeers. A few weeks ago it was given at the Columbia Theatre, Boston, for the first time with a professional cast. The title was not changed until the opening here.

If My Lady is a go in New York it will be due chiefly to its dazzling display of feminine beauty. Such a plenitude of pulchritude as Manager A. H. Chamberlyn has gathered has rarely, if ever, been seen here. From Violet Holls, tall and stately, to Mlle. Proto, petite and dainty—the gamut being one of stature only—all the women, both principals and chorus, are "peaches." They showed themselves in an extensive array of stunning costumes, and made the stage a garden of loveliness. The large chorus was splendidly drilled, and distinguished itself in a number of pretty dances.

Most of the music was very good, indeed, and, by the way, Mr. Heartz didn't write all of it. E. W. Corliss, Robert G. Morse, D. K. Stevens, and Clifton Crawford are credited at the end of the programme with "additional musical numbers." So one can't tell precisely to whom credit is due. Anyway, the score is just what is wanted, in a work of this kind. It is light, tuneful, spirited, and so catchy that one can't help remembering it. The sword song and "The Musketeers" are two of the most pleasing. The lyrics all pass muster, though there have been better.

As for the book—well, probably some Mrs. Nation has taken an axe to it ere this, but on the opening night it was a too-long and doleful affair. Taken as a travesty, it was neither comical nor timely. Taken merely as an extravaganza, it was a thesome series of ancient jests, stupid lines and unfunny "business." About half of the stuff should be cut, and the rest rewritten. A short burlesque on Mrs. Dane's Defense, well acted by Charles J. Ross and Violet Holls, was the book's best feature.

Mr. Ross had some featuring in the advertising, and his local popularity was shown in the loud applause that greeted his entrance. In the part of Richelieu he was out of his element, and didn't appear to such advantage as at Weber and Fields'. Lillian Green, handsome and dashing, acted and sang D'Artagnan capitally. Diminutive Mlle. Proto, another Toby Claude in size, earned a big hit by her agile dancing and win some way. Tom Browne played a tough messenger boy well, and scored a strong success with his whistling specialty. Arthur Nelstone displayed much limberness in good dances with Mlle. Proto, Pauline Chase, and Tessie Mooney. Violet Holls was a stunning Anne of Austria. Merri Osborne, too, looked pretty as Miladi, but the role was so silly that she could accomplish little else. Gilbert Gregory, Gilbert Clayton, and Clifton Crawford, as the musketeers, were also victims of the libretto, and far from funny. Eva Tanguay and Lotta Faust also deserve mention.

Irving Place—Der Letzte Brief.

The stock company at the Irving Place Theatre appeared last Thursday evening and through the rest of the week in Der Letzte Brief, a translation by Heinrich Laube of Sardou's A Scrap of Paper. The German version differs in no particular from the English version long familiar to American playgoers. It is the same sprightly comedy in whatsoever tongue its characters may speak. The play was acted in the artistic, polished and thoroughly satisfying manner that is the rule at the Irving Place. Those in the cast whose impersonations deserve particular commendation were Otto Ottbert as Prosper, Carl Emmerich as Titus, Georg Baselt as Paul, Max Hanseler as Thirion, Marion Elsenhut as Martha, Hedwig Lange as Susanne, and Marie Reichardt as Clarisse.

DER GOLDBAUER.

Comedy in four acts by Charlotte Birch-Pfeiffer. Produced Feb. 18.

Willibald, Baron von Hellkron	Vladimir Schamberg
Wolfgang Kirchheimer	Semmy Herzmann
Ruppert	Gustav von Seyffertitz
Vroni	Ada Merito
Michal Lindnerin	J. Claussen-Koch
Afra Leuthalerin	Frida Brandt
Walli	Lina Hanseler
Marcus	Heinrich Hubelch
Zacharias	Max Hanseler
Xaver	Willy Frey
Cajetan	Adolf Teleky
Bastian	Jacques Lurian
Anton Kellmaier	Carl Emmerich
Kilian Brauner	E. Hohenwarth
Elo Bauer	Carl Fischer

Der Goldbauer, a comedy by Charlotte Birch-Pfeiffer, that has long been played with success in Germany, was presented for the first time in America last evening by the stock company at the Irving Place Theatre. The play was mounted in handsome fashion, and, as was to be expected of Director Conried's players, it was excellently acted. The one serious blemish in the performance was the ceaseless hum of the prompter's voice. He was far more in evidence than usual last evening.

The scenes of Der Goldbauer are laid in picturesque Ramsau, and the characters are people of that and of neighboring localities. Vroni, the daughter of Ruppert, a rich farmer, is loved by the Baron von Hellkron, whom she met while on a visit to his city. She is loved also by Anton Kellmaier, a vigorous and attractive young mountaineer. The rivalry between these two suitors furnishes many humorous situations and also brings into the play a deal of pathos.

Ada Merito gave a splendid impersonation of the rather crude but wholly lovable Vroni. Carl Emmerich was equally successful in the role of Anton. Both of these leading players acted with the utmost sincerity and artistic finish. Gustav von Seyffertitz was an admirable Ruppert, and all of the lesser roles were in thoroughly capable hands. Der Goldbauer will be repeated to-night. At the other performances during the week Fedora will be presented.

Third Avenue—Hearts of the Blue Ridge.

Drama in four acts by Hal Reid. Produced Feb. 11, 1901.

Bob Reynolds	Stewart Tulmer
Sim Carter	Albert Lang
Acie Carter	Bertram Yost
Jefferson Simmons	W. F. Granger
Frank Reynolds	
Zac Reynolds	J. H. Ferris
Whittaker Watson	Jerry Cunningham
Mandy Watson	Gussie Hart
Mrs. Carter	Belle Chippendale
Missy Carter	Dorothy Lewis
William Johnson	J. M. Moore
John Jackson	J. Robinson
Washington Jones	C. Williams
Irving Brown	F. De Lyons

Hearts of the Blue Ridge, a Southern play by Hal Reid, that has long been played out of town with considerable success, was the bill last week at the Third Avenue Theatre. The drama possesses many of the attributes that make for popularity among theatregoers with a taste for highly colored sentiment and episode, and the engagement here was successful.

As the title implies, the scenes of the play are located in the Blue Ridge Mountains, in Tennessee. The characters are typical Southern mountaineers, familiar alike to playgoers and readers of fiction. There is little originality shown in the story of Hearts of the Blue Ridge, but it is no less interesting on that account. The plot is human through and through, and it is worked out simply and effectively. A feud between the Carter and Reynolds families is the basis upon which rests the romance of the play. Bob Reynolds, the hero, falls in love with Missy Carter, daughter of his family's foe. The feud is carried on mercilessly by both factions, but despite the relentless hatred of their elders for each other, the young people marry and go to live in the home of old Sim Carter. There Bob Reynolds bears patiently the insults flung daily at those of his blood by his unforgiving father-in-law. A child is born to the young couple, thus forming an alliance of blood between the two families, and at the last, over the cradle of Bob's son, the two old men shake hands and become friends.

Stewart Tulmer, in the role of Bob Reynolds, acted in fine manly fashion and was altogether a very satisfactory hero. Albert Lang and J. H. Ferris as Sim Carter and Zac Reynolds, the old enemies, were earnest in their work and impressive. Dorothy Lewis, as Missy Carter, played gracefully and with sincerity. In her emotional scenes she was especially effective. Belle Chippendale was a splendid Mrs. Carter—sympathetic, natural and appealing in every line. Gussie Hart did a capital bit of negro character work as Mandy. The other parts were played acceptably and the mounting was excellent.

THE WHITE RAT.

The attraction offered this week by Manager Sheldon is R. M. Stephen's melodrama, The White Rat. The play has not been seen in New York for several seasons and it was hailed with delight last evening by a large audience of East Side admirers of the conventional melodrama. The mounting was effective, and the acting was almost entirely in the traditional exaggerated style. Very capable impersonations were given by W. H. Davis as Albert Lindley, W. H. Harvey as Dan Burgenhoff, C. Wells as Henry Watson, Evelyn Gordon as Louise, Pink Russell as "The Kid," and Anna Little as Jen Martin. Specialties, that pleased the audience immensely, were introduced by several members of the company. Next week, The Octoroon.

Murray Hill—Too Much Johnson.

William Gillette's farce, Too Much Johnson, was revived last week by the Henry V. Donnelly Stock company at the Murray Hill Theatre. Many of the roles were in the same hands as when the farce was played by the company last year, the same excellent scenery was used, and the merry play proved quite as amusing to the audiences as ever before. At every performance the house was filled almost to its capacity. William Bramwell acquitted himself splendidly as Augustus Billings; and Laura Hope Crews, the other newcomer since the former presentation, was a very attractive Leonora Faddish indeed. Dorothy Donnelly repeated her success in the role of Mrs. Augustus Billings, as did Thomas I. Coleman in the character of Leon Dalhis, Charles D. Waldron as Henry Makintos, Walter Allen as Joseph Johnson, Mrs. Thomas Barry as Mrs. Butterson, and William Redmund as Frederic. The minor parts were acceptably played.

A MIDNIGHT BELL.

The play presented by the stock company this week is Charles H. Hoyt's famous comedy, A Midnight Bell. The performance last night was witnessed by a large audience, and the familiar old play seemed to excite quite as much interest and amusement as when it was first produced. To a regular theatregoer the pathetic touches in the comedy have an added pathos since the death of Mr. Hoyt, and the humorous passages are no less enjoyable even though they awaken memories of the dramatist who is gone. Except for the fact that the tempo of the entire performance was rather too slow, the revival by Mr. Donnelly's players was very satisfactory. Mr. Donnelly himself was truly in his element as Lemuel Tidd. William Bramwell impersonated Napier Keene in his customary artistic fashion, and Thomas I. Coleman was a most excellent Stephen Labaree. Charles D. Waldron was the John Bradbury, John Westley the Ned Olcott, William Redmond the Squire Olcott, Walter Allen the Martin Tripp, William L. Curtin the Hiram Wing, and Samuel Lehman the Ezekiel Shiver. All of them acted with discretion and acceptably. Dorothy Donnelly was a womanly and a very attractive Nora Fairford, Mrs. Thomas Barry aroused great merriment by her capital impersonation of Lizzie Grout, and Laura Hope Crews was almost an ideal Dot Bradbury. The other roles were in the capable hands of Frances Starr, Virginia Russell, Helen Harrington and Suzette Jackson. Next week, Secret Service.

American—All the Comforts of Home.

Last week the American Theatre Stock company revived William Gillette's comedy, All the Comforts of Home. The opening night was enlivened by the presence in the audience of several hundred members of the "Daniel E. Finn Association." The comedy was acted in the broadest possible fashion, the stage settings were suitable, and the performance went with a rush. The spectators were, apparently, delighted. Artistically the play suffered considerably by the crude, though vigorous, methods employed by most of the players and the stage-manager. Ralph Stuart was a very energetic Hastings, and Thomas Keogh brought out the comic qualities of Tom Mellow in the most glaring fashion. Jane Kennark was, as might be expected, an altogether delightful Fifi Oritanski, and Georgia Welles played Evangeline Bender in her usual winsome manner. Others in the cast who won the admiration of the audience were Herman A. Sheldon as Theodore Bender, Julie Blanc as Josephine Bender, and Emile Collins as Christopher Dubney.

HAZEL KIRKE.

Last evening the stock revived Hazel Kirke, and the once excellent, but now crude and old fashioned play delighted a very large audience. Jane Kennark gave a sweet, sympathetic and appealing performance of the title-role; Julia Blanc offered a fine sketch of Mercy Kirke, and Anna Buckley scored captivatingly as Dolly.

Herman A. Sheldon as Dustan and Menifee Johnstone as Carringford were acceptable, while Alphonz Ethier gave a really fine impersonation of Rodney, and Thomas Keogh was a capital, truly humorous Pittacus. The other parts were played fairly well, the production was good, and the stage was managed creditably.

Next week, The Master-at-Arms.

Star—Across the Pacific.

The stage of the Star Theatre was occupied last week by the Blaneys' scenic production, Across the Pacific, and at every one of the per

formances the auditorium was packed with enthusiastic admirers of the emotional drama. The play, which was seen here last season, is an excellent representative of its class. Crude as many of its situations are, and time-worn as are its themes, the play is put together so skillfully that it holds the interest of the auditor from beginning to end. The intermingling of comedy, pathos and tragedy is more adroitly done than in most plays of the kind, the scenes are in sharp and telling contrast, and the story moves forward briskly and lucidly. The company, which is much the same in personnel as last year, worked with great spirit and enthusiasm. Henry Clay Blaney, as Willie Live, bounded through the play with his usual amusing alacrity. Robert Gaillard, this season advanced from the villain's to the hero's role, was a handsome, manly and very effective Joe Lanier. Leslie Mathews was a capable and earnest Bud Stanton, and J. P. Tucker acted Sam Drisdale acceptably. Anna Lang, as Nellie Hazelton, played her stronger scenes effectively, and Grace Hull was a sprightly Weiner. Among those of the original company who repeated their success of last season were Pearl Seward in the leading role of Elsie Escott, O'Kane Hillis, Johnny Williams, John C. Carlyle, and Frank Sanford.

THE LOST PARADISE.

The Lost Paradise, the bill this week, opened to a good house last evening. Harrison J. Wolfe is the star and gives a vigorous portrayal of Reuben Warner. Brinsley Shaw as Ralph Standish was excellent. H. McRae Webster scored as Bob Appleton. Good work was also done by Harrison Armstrong, Eddie Heron, Frances Whitehouse, Charise Vallette, Freda Gallick, and Ethel Melton. Next week, Shenandoah.

At Other Playhouses.

WALLACK'S.—This is the final week of Mary Mannering in Janice Meredith. She will be succeeded next Monday by Louis Mann and Clara Lipman in All on Account of Eliza.

LYCEUM.—Henry Miller in Richard Savage will be succeeded next week by The Lash of the Whip.

CRITERION.—Julia Marlowe continues in When Knighthood Was in Flower.

REPUBLIC.—Viola Allen is still popular in In the Palace of the King.

EMPIRE.—Mrs. Dane's Defense continues. Joseph Wheelock, Jr., rejoined the cast after illness.

BROADWAY.—Vienna Life will soon close its term at this house.

CASINO.—Florodora is popular here.

KNICKERBOCKER.—Nat C. Goodwin and Max the Elliott are in their last fortnight. To Have and to Hold will be seen on March 4.

HERALD SQUARE.—The Girl from Up There will close here on March 9.

GARRICK.—Captain Jinks of the Horse Marines continues.

MANHATTAN.—Lovers' Lane is the bill.

ELIOT.—The Climbers is playing to large audiences.

DALY'S.—Lady Huntsworth's Experiment is nearing the end of its run.

ACADEMY.—Barbara Frietchie is the attraction.

GARDEN.—Under Two Flags is continued.

GRAND.—Lost Elver is seen at this house for the first time this week.

FOURTEENTH STREET.—Garret O'Magh is still the bill.

METROPOLIS.—Andrew Mack in The Rebel will fill the week.

LITT GETS THE PRICE OF PEACE.

Jacob Litt, through his general manager, A. W. Dingwall, last week completed cable arrangements with Arthur Collins, manager of the Drury Lane, London, for the American rights to Cecil Raleigh's scenic melodrama, The Price of Peace, done at the Drury Lane last September. Mr. Litt will produce the play at the Broadway Theatre the latter part of March. He has secured the original scenery and costumes, and they are to be shipped here at once. Michael Moore, the Drury Lane stage manager, will come over to help in the rehearsals. The cast, which is a very large one, is now being engaged, and Mr. Litt intends to secure the best players obtainable.

The Price of Peace is one of the big melodramas that Mr. Raleigh is an expert at contriving. It abounds in elaborate and realistic scenic pictures, chief of them being the sinking of a yacht by a great liner in mid-ocean. Another scene shows the House of Commons in session, another the interior of Westminster Abbey, another a hospital ward.

After the run here, Mr. Litt will transfer the play to McVicker's, Chicago, for the Summer.

THE FIELD WELL COVERED.

A gentleman prominently connected with the atricals in Toronto writes that the statements of "A Toronto Playgoer" in last week's MIRROR regarding dissatisfaction with local changes in theatre management are unfounded. "The fact is," he writes, "that the stock idea is pretty nearly exhausted in Canada, as has been evidenced by the failure of Robert Cummings, manager of the Robert Cummings Stock company last season; the failure of the Phillips Stock company in Montreal last year, and the closing of the Grose Stock company at Her Majesty's Theatre this season; the deterioration of the quality of plays presented by the stock company in Toronto, etc. As for the probability of a new theatre here, the city is hardly 'wide enough' to stand it, and I fail to see how any stock company at popular prices could possibly cope with the opposition offered by Shea's vaudeville theatre and the Toronto Opera House, both of which give two performances daily at exceptionally low prices, to say nothing of the Grand Opera House, where next season all the big intermediate attractions will be played at popular prices."

NOTES OF NEW THEATRES.

It is said that E. E. Wallace, proprietor of the Wallace Circus, has offered to take half the stock of a new theatre at Peru, Ind. It is probable that a combination will be effected between Mr. Wallace and H. Miller, owner of the Peru Opera House, recently burned, and that $75,000 will be spent on the new structure.

The excavations for the new theatre at Broadway and Montana Streets, Butte, Mont., are almost completed and work will be begun on the foundations at once.

Kansas City property owners and representatives of the Mutual Life Insurance Company held a conference in that city last week to discuss the rebuilding of the recently burned Coates Opera House. Final decision was not reached, but it is expected that the Coates will be rebuilt by the insurance company, at a cost of $150,000.

Tuscaloosa, Ala., Elks are perfecting plans to build a $35,000 theatre.

A $75,000 theatre is talked of for Steubenville, O.

A company with $15,000 capital has been formed at New Cumberland, W. Va., to build a theatre and business block.

Citizens of Battle Creek, Mich., led by the Athelstan Club and C. W. Post, have subscribed to $40,000 stock for the building of a new theatre there.

The Chattanooga, Tenn., Opera House, is to be lowered to the ground floor and entirely remodeled.

George W. Lindley, architect and builder of Greenville, Tex., has received the contract to rebuild the Opera House at that place. Work will be begun at once, and the theatre completed in readiness by next season.

COMPANIES CLOSING.

Miss Hobbs will terminate its season on Feb. 23.

At the White Horse Tavern, headed by Frederick Bond, will close at the Grand Opera House, this city, March 9.

The tour of the No. 2 Zaza company came to an end Feb. 9.

The Jeans closed at Topeka, Kan., on Feb. 4.

MRS. GILBERT'S REMINISCENCES.

In the February number of *Scribner's Magazine* appears the first installment of "The Stage Reminiscences of Mrs. Gilbert," edited by Charlotte M. Martin. Two more installments are to follow, and, judging by the part already printed, the complete "reminiscences" will be of unusual interest and value. The literary style is excellent, being at once natural and well rounded, and the reader who is familiar with Mrs. Gilbert's stage performances may readily conjure up her charming personality behind every printed word. Mrs. Gilbert begins her story with a delightful account of her early childhood in Rochdale, England, and afterward in London, where she learned stage dancing in the Ballet School of Her Majesty's Theatre. The tale proceeds entertainingly over her first experiences in America, her wanderings with her husband in the West, her associations with players now long dead, and her début in New York. The article is splendidly illustrated with reproductions of old and rare photographs of Mrs. Gilbert, G. H. Gilbert, John E. Owens, the Worrell Sisters, Madame Ponisi, J. Wilkes Booth, J. W. Wallack, John Ellsler, Mrs. John Wood, John Brougham, W. E. Burton, and William Warren. There is also a reproduction of the Olympic Theatre programme of Sept. 19, 1864, the night of Mrs. Gilbert's first appearance in New York. The photographs and the programme reproduced are from the collections of Mrs. Gilbert, Evert Jansen Wendell, and Douglas Taylor.

P. W. L. DOINGS.

The Professional Woman's League held its February Drama Meeting with Madame Jeannie Raymond Tugnot as chairman. Madame Tugnot prepared for the occasion a skit called The Widow's Afternoon Tea, with herself as the widow. In the course of the skit Norma Mayer played some flute solos admirably and Miss Luneschloss and Grace Raymond Tugnot also contributed numbers that were applauded heartily.

At the Literary Meeting March 4, Sara A. Palmer will be chairman and Mrs. M. H. Kroat will read a paper on "Chinese Women." Mrs. H. C. DeMille will be in charge of the Drama Meeting, March 18.

Invitations are out for the League's eighth birthday party, from 3 to 10 P. M., Feb. 28.

THE SAVOY THEATRE LEASE.

It was announced yesterday by Maurice Meyer, counsel for Alfred E. Aarons and Charles L. Hoffman, attorney for Sullivan and Farrell, owners of the Savoy Theatre, that a satisfactory arrangement had been reached by which Mr. Aarons' lease is terminated. This is the culmination of the dispossess proceedings brought by Sullivan and Farrell against Mr. Aarons for non-payment of rent. L. C. Behman has arranged with the owners of the Savoy for the appearance there of the Four Cohans in The Governor's Son, beginning next Monday. After that, it is intimated, a new lessee probably will take the house.

MANON LESCAUTS GALORE.

Theodore Burt Sayre has made a dramatization of "Manon Lescaut" for Herbert Kelcey and Effie Shannon, which they expect to try next month in St. Louis. Charles Henry Meltzer also has written a psychological play based upon the same novel. James W. Morrissey is in town gunning for a Manon Lescaut play for Blanche Walsh and, as was announced months ago in THE MIRROR, Beryl Hope already has a version by two prominent writers, which she will produce soon. Altogether it looks as if Manon Lescaut promises to eclipse the wildest dreams of Nell Gwynne in the matter of multifarious dramatization.

CUES.

The Belle of Bohemia will have its first London hearing this (Tuesday) evening.

Mrs. Alexander Dunsmuir, mother of Edna Wallace Hopper, is seriously ill at her apartments in the Hotel Imperial, this city.

Clarence E. Fleming has sued Minnie Seligman for $5,000 damages, alleging that she slandered him, calling him a thief last November, since when he has been unable to secure an engagement.

Julia Marlowe has canceled her out of town time for this season, and will remain at the Criterion Theatre until it closes for the Summer.

The Sorrows of Satan company will close its tour at New Haven, Conn., on Feb. 23.

Heinrich Conried, of the Irving Place Theatre, delivered a lecture upon the subject "The Stage" before the students of Vassar College, Poughkeepsie, on the evening of Feb. 15.

F. M. Gotthold's birthday is the same as that of Abraham Lincoln, and on Feb. 12 Mrs. B. S. Spooner, lessee of the Park Theatre, Brooklyn, had the house decorated in honor of Abraham Lincoln. Mr. Gotthold, who is with Mrs. Spooner, casually asked if the decorations were for him or Lincoln. This was the first intimation that Mrs. Spooner had that it was Mr. Gotthold's birthday. That evening he received a letter as follows: "My Dear Mr. Gotthold: We wish you many happy returns of the day and hope the returns may be like the inclosed. (Signed) Mrs. Spooner, Edna May, and Cecil Spooner." The inclosed Mr. Gotthold calls "a large gold medal made by Uncle Sam in his mint."

Charice Vallette, late of the Wolford Sheridan Stock company, has been especially engaged to play the role of Polly in The Lost Paradise at the Star Theatre this week.

Next Monday evening, at the Waldorf-Astoria, Thomas F. Millard, staff correspondent of the London Mail and of Scribner's Magazine during the recent war in China, will lecture on that subject in the Astor Gallery. The lecture will be illustrated by C. Fred Ackerman, who operator of the biograph, with what is called the most remarkable series of motion pictures yet made. Clarence Fleming is managing this enterprise, and it will be taken to other cities.

Recent contributions to the Actors Home Fund have been $1 from E. C. Spring, of Calumet, Mich., and the same amount from Herman E. Franklin, of Decatur, Ind. Both contributors are correspondents of THE MIRROR. President Louis Aldrich received this week a letter from Effie Henderson, of the Academy of Music, Jersey City, in which she offers to furnish a room in the home, as a memorial to her husband, who was long an officer of the Actors Fund.

W. T. Hodge, of James A. Herne's company, is ill with typhoid fever in the Pennsylvania Hospital, Philadelphia. His role in Sag Harbor is being played by John Garrick.

George C. Tyler and Harry Askin, of Liebler and Company, sail from Havana to-day (Tuesday) for New York.

John D. Lethingwell, of Jacob Litt's forces, got back to Broadway after heralding Shenandoah through the provinces.

William Norris, now starring in E. E. Rice's When We Were Twenty-one company, was made happy by the receipt of a telegram last Saturday announcing the addition to his family of a fine baby boy.

Edward Elsner's dramatization of Under Two Flags, which was originally produced at the Alcazar Theatre in San Francisco more than a year ago and which contains a number of novel scenic features, is likely to go on the road soon. The play made a success when first given in San Francisco. George H. Trader, who is in charge of the Actors' Society Play Bureau, has the agency for this piece.

Peter F. Dailey, suffering with a weakness of the vocal chords, was unable to appear at the Saturday matinee at the Grand Opera House.

Edwin H. Low, the transportation agent, is arranging to send a party of fifty people to Vienna, this week, to join the Barnum and Bailey circus.

A social meeting of the Shakespeare Birthday Club was held last Saturday night at the Hotel Royerst in this city. A number of the most prominent members of the organization were present and the affair was as thoroughly enjoyable as have been the earlier meetings of the club.

Yolande Bijou is playing the child part with Corse Payton in The Banker's Daughter in Brooklyn this week.

May Buckley left town last Wednesday for San Francisco, where she is to be featured under the management of Belasco and Thall.

Olga Nethersole, it was reported, would undergo a surgical operation in this city on Thursday last, but she cheerily denied the story and took a drive in the park.

Ralph Dean is in town again, having resigned from Rice's When We Were Twenty-one.

OBITUARY.

Joseph A. De La Harpe died at his home in Brooklyn on Feb. 11 of influenza. Born at Lausanne, Switzerland, on June 1, 1826, his mother brought him in boyhood to this country and settled in Utah. As a youth he guided exploring parties in the Rocky Mountains, and while engaged in this work cultivated his natural talent for painting. Many of his early paintings, sketches and drawings, made for Brigham Young, are now in the Smithsonian Institute, Washington, and his portraits of Young and other prominent Mormons occupy places of honor in the Salt Lake Tabernacle. Through Young's interest in his work Mr. De La Harpe did his first scene painting at the Salt Lake Theatre, of which Young was proprietor, and when he came East in 1876 it was to make sketches for Augustin Daly. He painted scenery for very many theatres and productions, and ranked as one of the most skillful artists of his craft. Latterly he had been associated with the studio of Harley Merry, and he was prominent a few years since in the organization of the Alliance of Scenic Painters of America. Funeral services were held at his late residence Feb. 5. A widow (May Valentine) survives.

Maurice Thompson, author of the novel "Alice of Old Vincennes," which is to be staged next season, died of pneumonia on Feb. 15, at Crawfordsville, Ind. He was born at Fairfield, Ind., on Sept. 9, 1844, served in the Confederate Army during the Civil War, and later became chief engineer of an Indiana railway. Then he studied law, and, marrying Alice Lee of Crawfordsville, began practicing in that town. His magazine articles upon natural history subjects soon attracted attention, and for many years his contributions to the literature of the animals and birds of the woods have been in constant demand. His best known books are "Bird Notes," "Sylvan Secrets," "Hoosier Mosaics," "The Witchery of Archery," and, most successful of all, "Alice of Old Vincennes." Funeral services were held at Crawfordsville on Feb. 18.

Marshall S. Pike died at his home Upton, Mass., on Feb. 13. Born at Westborough, Mass., on May 29, 1818, he was known as a singer and song writer, and is best remembered for his compositions, "Home Again," "The Indian Warrior's Grave," and "Lone Starry Hours." He enlisted in the Civil War as drum major with the Twenty-second Massachusetts Volunteers, was taken prisoner at the battle of Gaines' Mill, June 27, 1862, and was sent to Libby Prison, where he organized a glee club that helped to alleviate the sufferings and shorten the weary hours of his fellow captives. Upon release he returned to New England and became part owner of Pike and Glunn's combination, which toured with more or less success for some time.

W. L. Buchanan, the well known old actor, died on Feb. 18, at the home of his brother, J. R. Buchanan, at Montclair, N. J. Mr. Buchanan was born at Hannibal, Mo., fifty years ago, and had been twenty-five years on the stage. He was a member of many important companies during his career, and this season played Black Michael in The Prisoner of Zenda. He had long suffered with Bright's disease, and owing to his declining health he was obliged to leave the company in December.

Mrs. Carrie Lavigi (May Stembler) died at Norfolk, Va., on Feb. 13, aged thirty-six years. She had been seen in many comic operas and had won considerable success. Her professional debut was made at Ford's Grand Opera House, Baltimore, in 1880, and she retired from the stage upon her marriage to A. D. Iasigi, Turkish Consul-General in Boston. Her sister is known to the stage as Sallie Stembler.

Edward M. Barry died last week in Boston of Bright's disease, aged sixty years. He had been doorkeeper and ticket-taker at the Howard Athenæum and the Bowdoin Square Theatre. Two of his sons are well known professionally, Jimmy Barry and Jack Magee. Two other sons and two daughters survive.

W. H. Harris died in Chicago on Feb. 10, of heart failure. Born at Cooksville, Can., on Feb. 23, 1841, he entered the circus business almost in boyhood, and some years ago organized the W. H. Harris Nickel Plate Show, which he conducted until the time of his death.

Judge Robert Donough Russell, brother of Sol Smith Russell, died at his home, Minneapolis, Minn., Feb. 13, aged fifty years. Death was caused by the formation of a clot of blood on his brain. He had long been a prominent member of the Minnesota bar.

Le Grand White, formerly associated with theatrical management, died of pneumonia on Feb. 15, at the State Hospital, Matteawan, N. Y., where he had been sent some time ago suffering with paresis. He was forty-three years of age.

Robert Cunningham, father of John Cunningham, stage carpenter, and Robert Blasco, of The Bowery After Dark (No. 2), died recently in San Francisco, of apoplexy, aged fifty-nine years.

Paul P. Davis, formerly a member of the Janauschek, Julia Marlowe, and Modjeska companies, died at Grand Rapids, Mich., recently. Mr. Davis had made his home in Grand Rapids for a number of years.

De A. Downey died at his home in Brooklyn on Feb. 4 of pneumonia, after four days' illness. He had played in many touring companies and was widely known and esteemed.

Mrs. G. A. Ingalls, daughter of Mrs. E. B. Craddock and sister of Mrs. L. M. Polachek, died recently in Kansas City, Mo.

Frederick Bence, husband of Minnie Trumbull and brother-in-law of Ollie Mack, died at Centreville, Ind., on Feb. 10, of consumption.

Max Herrmann, brother of the late Alexander Herrmann and himself a magician of skill, died in Berlin on Friday, Feb. 15.

Charles J. Graf, a baritone, died in Philadelphia Feb. 10, of pneumonia.

Mrs. Richard D. Allger, sister-in-law of James H. Allger, died at her home in this city on Feb. 9.

MUSIC NOTES.

Lillian [illegible] and Armand De Conte sang at a musicale given by Mrs. [illegible] Fish at her home in this city on Feb. 12.

Victor Herbert's Philharmonic Society gave their second concert of the season at Carnegie Hall on Feb. 12. Andrew Carnegie is talking about sending the orchestra to Europe.

Fritz Kreisler gave a violin recital at Mendelssohn Hall on Feb. 16.

William [illegible] gave a concert of Tschaikowsky and [illegible] compositions at Daly's Theatre on Feb. 14. [illegible] Lillian Carmith, Walter Damrosch, David Mannes, and Carl Stasny, who ably illustrated the points of his interesting discourse.

Hugo Ernest and Sara Anderson [illegible] an enjoyable recital at Mendelssohn Hall on Feb. 12.

Pauline Bloomfield-Zeisler gave a highly enjoyable piano recital at Mendelssohn Hall on Feb. 14.

Harold Bauer will give [illegible] piano recitals at Mendelssohn Hall on Thursday afternoons of Feb. 21 and 28.

The Metropolitan Opera Company at the Metropolitan Opera House will give the following repertoire next week: Monday, Faust; Tuesday, Lohengrin; Wednesday, Les Huguenots; Thursday, [illegible]; Saturday, Faust and Die Walkure.

The [illegible] concert of the New York Philharmonic Society at Carnegie Hall on Feb. 16, [illegible] soloist.

David Bispham [illegible] recitals at Mendelssohn Hall on the afternoons of March 4 and 11, assisted at the piano by Rudolf von Scarpa.

MATTERS OF FACT.

The Alma [illegible] ter, Dora Mullen, Ray [illegible], Carrie Elmore, Estelle Wentworth, Irving White, Will J. Kennedy, Lee Norman, Harry Hilliard, Charles Sanders, Harry K. Vickers, Ida Mulle, Kay Vesy, Beaumont, Lee Norman, J. Elmore, stage manager, Fred W. Long, stage carpenter, A. E. Henry, electrician, and J. E. Franklin, musical director.

Edna Bacon, who succeeded Amelia Stone as prima donna in Vienna Life at the Broadway Theatre, and scored a hit by her fine singing and clever acting, is a pupil of Madame Eugenie Pappenheim.

Harry Corson Clarke is enjoying success with What Dod Comines Do, in Portland, Tacoma, Seattle, Spokane and all through the Northwest the popular comedy was greeted with unusual favor. At Helena, Mont., the Legislature was in session and the house was packed with a brilliant audience. In Butte, Annie Russell opened on his birthday, Jan. 21; hundreds were turned away. Since then he has awarded tickets, now to him in a stellar capacity. At Minneapolis Rob Ledger, No. 66, over 1,000 strong, of which it is a member, turned out in a body to do him honor. The closing night there the newspaper people attended the theatre en masse, and the Journal Newsboys' Band, which appeared on the stage during the entr'actes to entertain and played several numbers, made a big hit. A packed house greeted the comedian on his opening night in St. Paul.

Ella Viola Salisbury may soon be seen in a new comedy which is being written by a well-known author.

William Cliff and Jerome Canfield-yer head The Real Widow Brown company, that is making a prosperous tour.

Nellie Yale, who this season made a very positive success in the role of Lady Sybil Elton, in Kay Set's version of Satan, The Newspaper, [illegible] of New York, will have retired without exception praised her work in that play. After the company closes, Feb. 23, Miss Yale will return to her home in New York.

The roster of R. C. Rabotte's R [illegible] company: R. C. Rabotte, manager; William L. Cotter, treasurer; Morton Baker, stage director; E. L. Crawford, advance agent; Sadie Farley, Marion Baker, Ned Curtis, Clyde Tressell, Claud E. Kelly, Ed Williams, Fred Culver, William Shea, Ruth Gale, Joan Bond, Helen Rickey, Ida Stevens. Tour begins at Tuskaloosa, Ala.

The Howard-Dorsett company reports good business in Iowa.

Sidney R. Ellis: "The Watch on the Rhine, with Al. H. Wilson in the stellar role, made a most emphatic and substantial hit everywhere. Both Charles H. Yale and myself have every reason to be elated over our success. We are about to make a tour of the principal Southern cities."

Mittenthal Brothers are having nine special scenic settings built by Physioc and Company for Dangers of Paris, which will receive its first American production at the National Theatre, Philadelphia, on April 8. The tour this season will extend over seven weeks. Week stands in the vicinity of New York will be played.

Helen Reimer's performances was one of the hits of Minnie Seligman's recent starring tour. Miss Reimer as a character actress has few equals. She can be secured for Spring engagement by addressing her care of this office.

Beginning with March 1, the Shipman Brothers whose offices are located at 1440 Broadway, will let desk room to desirable people.

The version of Under Two Flags in which Amy Stone starred some seasons ago is offered for sale on reasonable terms by H. F. Stone, 923 Broad Street, Newark, N. J.

The Elks of Lebanon, Pa., are in quest of a strong attraction for their benefit on March 14. C. B. Funck has charge of arrangements and offers a guarantee.

Madame M. L. Dowling designed and made the handsome costumes which have attracted so much favorable comment in Vienna Life.

The Chappelle Sisters, whose act has been a drawing card with Le Voyage en Suisse, are now at liberty and open to offers.

L. Goldsmith, Jr., the theatrical trunk manufacturer, has moved his establishment to 1185 Broadway, corner of Twenty-eighth Street.

Dates in March are still open at the Lynn Theatre, Lynn, Mass. Managers Dodge and Harrison only want the best.

Proprietor Edward C. Smith, of Smith's Theatre, Bridgeport, Conn., reports that this has been the best season in the history of his house, notwithstanding that New England hasn't fared as well theatrically as usual this year. Manager Smith plays three-nighters only at prices ranging from ten to fifty cents. The house will hold over 4,000 on the week at these prices.

"Established Successes," care this office, wants leading people with capital to invest in a big melodramatic production ready for the road; also a musical comedy fully equipped for immediate opening.

Louis A. Imhaus, director of the play department of Hallett's Exchange, has the Francis B. Mead version of Manon Lescaut for disposal.

Francis Conlan's work as Iago has been repeatedly praised in the highest terms by Robert Mantell and Manager Mart W. Hanley.

W. Dick Harrison, manager of the Spooner Dramatic company, is in the city arranging for a production of The Octoroon at the Third Avenue Theatre next week.

Blanche Hall, after a successful season of twenty weeks in the title-role of Zaza No. 2 company, returned to the city last week. L. F. Morrison played Cascourt in the same company.

Thomas R. Hart will conduct Melbourne Macdowell's starring tour in the Sardou plays. Cleopatra, La Tosca, Fedora, Gismonda, and Theodora comprise the repertoire.

A high class attraction is wanted for a benefit to be given at the Opera House, Wheeling, W. Va. N. Richardson is booking the attraction.

Various good dates for the rest of this season are still unbooked at the Columbia Theatre, Bath, Me., where Manager Oliver Moses is in quest of the best companies.

Harry C. Keenan was engaged at short notice to play the lead in Melbourne, owing to the illness of Theodore Babcock. He was highly commended for his performance.

The Metropolitan Job Printing office, at 222-224 West Twenty-sixth Street, has a fine line of stock printing on hand, suitable for repertoire and stock companies, also appropriate printing for vaudeville and farce-comedy organizations.

Tilleston Bryce closed with Her Majesty's Theatre Stock, Montreal, and is now open to offers. He has played with the Cordray Stock, at Portland, Ore., and Fenson's Stock, at Los Angeles, besides having been a member of the Sadie Martinot and E. H. Mathell companies.

Herbert E. Sears is open for engagement for leading of heavy business. He may be addressed care of the Actors' Society.

The Clara Mathes company has been appearing successfully through Minnesota, Wisconsin and the West Central States, business having picked up handsomely since the holidays. The company has been strengthened recently.

Louis Raymond, who is playing Smith in the Southern Why Smith Left Home company, has been generously treated by the press.

J. E. and A. D. Blanton, managing the Capital Theatre, Frankfort, Ky., have open time in March and April for high class attractions. They can accommodate one good repertoire company with time.

Sellman and Landis have had a busy season. They supplied 175 theatres with complete scenery outfits in addition to scenery furnished to road attractions. Their spacious studio in Chicago is headquarters for everything used on the stage.

The season has been an excellent one thus far at Anderson, Ind., where Dickson and Mc[illegible] the Grand Opera House. Owing to [illegible] tions they have good time in April.

Marshall's Musical Comedy Co[illegible] sical farce-comedy will open [illegible]

The Shipman Brothers [illegible] a woman advance agent [illegible] advance. The young [illegible] excellent results for her [illegible] quite favorable com[illegible] the country.

Lisle Leigh [illegible] with Keeping [illegible] being [illegible]

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Tom Nawn and company, in Pat and the Genie, head the bill. Others are Cook and Sonora, comedy duo; Fields and Ward, comedians; the three juggling Barretts, club jugglers; Pierce and Egbert, song illustrators; Louie Dacre, serio comic; Fortune, juggler; Claflin Sisters, comediennes; Roberts, Smilax and company, acrobatic comedians; Axtell and Axtelle, sketch artists; the Mannings, comedy duo; John and Louisa Till, marionette mantpulators; Thurman, card expert, and the vitagraph.

Keith's Union Square.

The Art Studies are still the feature of the bill. The olio embraces Matthews and Harris, in Adam the Second; Ryan and Richfield, in The Headless Man; J. W. Winton, ventriloquist; Merritt and Murdock, in A Friend in Need; Torcat, French grotesque; the Sisters De Van, acrobats; Mallory Brothers and Brooks, musical act; Reed's bull terriers, Flatow and Dunn, dancers; John Healy, monologist; Allen Shaw, coin manipulator; the biograph and the stereopticon.

Proctor's Fifth Avenue.

David Belasco's play, Madame Butterfly, is the star attraction. The olio includes Favor and Sinclair, in The Maguires; Hilda Thomas and Lou Hall, comedy duo; Sheas and Warren, in Quo Vadis, Upside Down; Ed Latell, banjo comique; Hill and Hull, grotesques; Williams and Adams, comedians; Rixford Brothers, acrobats; C. W. Littlefield, mimic; Doherty's poodles; the kalatechnoscope, and Arthur Stone, vocalist.

Proctor's 125th Street.

Johnstone Bennett heads the bill, which includes Paulinetti and Piquo, gymnasts; the Juggling Johnsons, the Tobins, instrumentalists; Christina's monkeys, Naomi Ethardo, equilibrist; Riley and Hughes, dancers; George P. Alexander, comedian; Vera King, serio-comic; Forrester and Floyd, comedy duo; Gus Adams, comedian, and the kalatechnoscope.

Koster and Bial's.

Ezra Kendall heads a bill that includes Ugo Biondi, Frederick Hallen and Mollie Fuller, Elsie Fay, comedienne; Jess Dandy, parodist; Grant and Grant, comedy duo; La Belle Nova, novelty dancer; O'Brien and Havel, comedy duo; Bessie Taylor, vocalist; Hickey, acrobat; Deveaux and Deveaux, comedians; Wartenburg Brothers, gymnasts, and the Le Paige Sisters, comediennes.

Proctor's Twenty-third Street.

Jean Marcel's living pictures are seen here for the first time. Other features are Adelaide Herrmann, "Queen of Magic;" Howard's ponies, Bison City Quartette, Mr. and Mrs. Jimmie Barry, comedy duo; McMahon and King, dancers; Smith and Chisholm, athletes; Sisters Laurence, dancers; Mabel Maitland; Carmen Sisters, banjoists; Gilbert Sarony, comedian, and the kalatechnoscope.

Proctor's Palace, Fifty-eighth Street.

The bill embraces Gertrude Mansfield and Caryl Wilbur in a new sketch; Tschernoff's dogs; Harry Watson's Comedy company, in The Two Flats; Kittie Mitchell, comedienne; Alf Grant, mimic; Tenley and Simonds, Irish comedians; Charles B. Ward, vocalist; Martinetti and Sutherland, acrobatic dancers; Howard Brothers, acrobats; Clifford and Dixon, comedians; the Raymond Trio, and the kalatechnoscope.

Burlg and Scanon's.

The bill includes Bert Coote and company in Supper for Two; Press Eldridge, Josephine Sabel, Midgley and Carlisle, the two Lamonts, the four Rontows, the three Rackett Brothers, and Keough and Ballard.

New York.

The Giddy Throng is retained as the chief attraction. A new farce, called After Office Hours, by the stock company, is a special feature. The olio includes Fred Niblo, Edna Aug, Emma Carus, and Marwig's ballets.

Weber and Fields'.

Fiddle Dee Dee is still the attraction, with De Wolf Hopper, Lillian Russell and the other big stars in the cast.

THE BURLESQUE HOUSES.

DEWEY.—Weber's Dainty Duchess company, headed by Letta Meredith, is the attraction. Eddie Clifford is a special feature of an olio that includes Russell and Tillyne, Maxmillian and Shields, Ruby Marion, Harvey Sisters and others. The living pictures are retained.

LONDON.—Little Egypt's Burlesquers will lend an oriental flavor to the lower East Side until Saturday.

MINER'S EIGHTH AVENUE.—The Bohemian Burlesquers seek this week to divert West Side attention.

OLYMPIC.—The Trocadero Burlesquers are billed for the week in the uptown district.

MINER'S BOWERY.—The Gay Morning Glories will bloom in the Bowery this week.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—B. F. Keith's $10,000 series of Art Studies was the feature of the bill. It is needless to say that the pictures were superb and that every effect possible was brought into use, in order that the new attraction might make a pleasing impression. There were sixteen pictures shown, including several nudes which were so artistically posed that even the most fastidious could not help admiring them. The size of the frame in which the pictures were shown was varied to meet requirements, some of them requiring more space than others. The most effective pictures were those in which children were employed. One in particular, called "Can't You Talk?" in which a child and a live poodle appeared, brought down the house. There were two statues and one bas-relief in the series, and they were especially effective. "The Arena" was a splendidly arranged group and brought down the curtain to the accompaniment of applause such as is seldom heard in Keith's. The pictures were produced under the direction of John Glendenning, and to him, as well as to the liberal management, full credit is due. Edmond Hayes and company repeated former successes in A Wise Guy, which is as funny as ever. Reno and Richards coaxed out plenty of laughs with their acrobatic act. The stout "supe" made his usual hit. Charles E. Grapewin and Anna Chance presented for the first time a new sketch, called The Awakening of Pipp, by Mr. Grapewin and George Totten Smith. The scene is laid in the boudoir of Mr. and Mrs. Pipp and the time is six in the morning. The room is in great disorder, showing that Pipp had gone to bed in a hilarious mood. The major portion of the sketch is devoted to a very funny "next morning" series of manœuvres by Mr. Grapewin. Much business of an extremely amusing character is introduced. He mistakes a charlotte russe for a mug of lather and rubs the whipped cream on his face, and does many other things of an equally absurd sort. The sketch is well written and cleverly played and made a decided hit. Jennie Yeamans was an added feature and her monologue kept the house in roars. She was in especially happy humor last week. Fiske and McDonough repeated the hit they made at Pastor's a few weeks ago in Brocky's Temptation. There is a touch of human nature in the little play of low life that finds a responsive chord in almost every one in the audience. Elsecta, the clever toe-dancer, and the Jennie Eddy Trio were exceptionally successful. The Tarmony Four, McPhee and Hill, the sparkling little Doherty Sisters, O'Brien, Jennings and O'Brien, Frank Urban, the biograph, and travel views were also in the bill. The house retains its great popularity, and that is not to be wondered at, as Messrs. Hodgdon and Rogers are untiring in their efforts to see that Mr. Keith's patrons are well taken care of.

TONY PASTOR'S.—Mr. and Mrs. Tony Farrell headed the bill and made a decided hit in An American Duke, which contains many good lines and funny situations. Bonnie Thornton appeared in a new costume, cut scant at both ends, and sang several ditties, including her husband's latest waltz-song, with topical verses, called "Money, Money, Money." It made a hit, and the whole house was whistling the chorus before she had finished. Sidney Grant and Miss Norton presented, for the first time in New York, a new sketch, written by themselves, called The Lady and the Tailor. Mr. Grant plays the husband of a dressmaker, who has run away and left him to take care of her business. Miss Norton, as a customer, enters, and he makes an attempt to fit her new gown. His mistakes and her comments on his clumsiness are very amusing and the audience laughed all through the scene. After this they have a confidential chat, during which some excellent comedy business is introduced. They finally retire behind separate screens and exchange costumes. Miss Norton reappears as a very natty boy, and Mr. Grant comes out in the gown that he had been trying to fit on her. They finish with a neat little song and dance. The sketch shows that Miss Norton is a close student of human nature, as she is undoubtedly the author of the sparkling lines that bring the hearty laughs. She and Mr. Grant play their parts in a quiet, effective way that is very refreshing, and they deserve credit for having gotten away from the usual cut-and-dried sketch idea. Mr. and Mrs. Lee J. Kellam were seen in a new sketch, by Harry L. Newton, called The New Cook. The sketch is well put together, and it made a decidedly pleasing impression. Mr. and Mrs. Kellam are both clever and they got full value out of their lines and incidental business. Milt G. Barlow, Jr., and Harriet Nicholson did a neat little act, called A Business Proposition. Frances Curran's songs, a comedy sketch by Ford and Dot West, Mamie Remington and her "picks," Mollie Thompson's musical specialty, Gallando, Tenley and Simonds, Losh and Hupp, Swift and Zola, Kennedy and James, H. M. Lorrett, and the vitagraph were the other features of an excellent bill.

PROCTOR'S 125TH STREET.—Hilda Thomas, assisted by Lou Hall, presented for the first time in this city her latest comedietta, The Lone Star. The plot is hardly worth while and the dialogue not always relevant, but it answers the purpose, which is to carry along Miss Thomas and Mr. Hall on a lively twenty minutes' journey. The whole cast makes its appearance at the rise of the curtain. It consists of Miss Thomas, in the character of Uneeda Position, an actress; Mr. Hall, as Ferdinand Swift, her servant, and a bicycle automobile. The trio have been stranded with a theatrical company, and upon reaching the stage of course begin to rehearse an act that they contemplate inflicting on the neighborhood. Miss Thomas sings a parody, illustrated by caricature sketches. Mr. Hall and the automobile leave the stage, which gives Miss Thomas an opportunity to give vent to a comic song, interspersed with some very clever imitations. After this Mr. Hall returns, made up as a silly country boy. In this character he was as genuinely funny and as truthful in his portrayal as Rose Melville in Sis Hopkins. Mr. and Mrs. Perkins D. Fisher, Florence Reed, Joe Welch, Mlle. Delbosq, Spenser Kelly, Ethel Robinson, Major Burke, Gilbert Sarony, the kalatechnoscope, and the travel views were the other numbers and went well with the audience.

PROCTOR'S FIFTH AVENUE.—An unusually good comedy bill attracted and pleased large houses last week. The chief funmaker was Tom Nawn, in Edmund Day's delightful sketch, Pat and the Genie. He was assisted by his wife and daughter. Dainty Kitty Mitchell, "the Lady Graceful" of vaudeville, who has genuine magnetism, spoke her little songs and danced her little dances in a way that took the house by storm. The Bison City Quartette was liberally encored for some well rendered songs. Hill and Hull proved themselves experts in the grotesque line and did many amusing tricks. An excellent exhibition of heavy weight lifting and athletic work was given by Smith and Chisholm. Martinetti and Sutherland kept things humming during their act, which is one of the liveliest turns now before the public. Jean Marcel's living pictures continued in popular favor, and the new subjects aroused much favorable comment. The bill also included the kalatechnoscope, Naomi Erhardo, Carmen Sisters, Clifford and Dixon, Williams and Williams, and the stereopticon. The comfort of the patrons was attended to, as usual, by Superintendent John Ayres, assisted by William Bryan and the efficient staff of courteous employes.

PROCTOR'S PALACE.—Genial George W. Monroe's merry laugh proved infectious, and the house was kept in roars throughout his Aunt Bridget specialty. He is an expert at winning laughs, even from the coldest audience. Edward M. Favor and Edith Sinclair were also very successful in their efforts to entertain. Their sketch, The Maguires, has good wearing qualities. Melville and Stetson, gorgeously gowned and brimming over with good-nature, succeeded in winning much applause for their very fetching specialty. The three Vilona Sisters did their refined musical turn with their usual success. Frank H. White and Lew Simmons were immensely successful in their good old-fashioned farce. C. W. Littlefield imitated everything imaginable and was repeatedly encored. The three juggling Barretts, Dillon Brothers, parodists; the Sisters Lawrence, clever acrobatic dancers; Arthur Barry, a good singer; Arthur Stone, a bright young vocalist; Paley's kalatechnoscope, and the stereopticon were the other features of the bill, which was run off in excellent order under the careful supervision of Resident Manager H. P. Butler, whose wise management has placed the Palace firmly in favor with the large theatre-going population of the upper East Side.

PROCTOR'S TWENTY-THIRD STREET.—Johnstone Bennett was the star, and scored her accustomed hit in A Quiet Evening at Home, assisted by clever Tony Williams. Frank Cushman, in his new specialty, in which he impersonates the genuine, up-to-date colored swell, was eminently successful, and his jests and songs were thoroughly appreciated. Jane Courthorpe and Charles Forrester presented a sketch that met with much favor. Miss Courthorpe is a clever actress, and she was ably assisted by Mr. Forrester. Paulinetti and Piquo amused the audience with a very excellent acrobatic act, in which the comedy element is a feature. Williams and Adams won laughs with their smart dialogue. The mysterious Lunette, who is a very pretty girl, was put through her novel performance by her hypnotist-manager and everybody was properly puzzled. The Tobins did their refined musical act, with much success. The bill also included the Ahearns, Mlle. Christina's dogs and monkeys, Alf Grant, comedian; the kalatechnoscope, the Raymond Musical Trio, Joe Colling, Fortuni, and the stereopticon. Resident Manager John T. Fynes is the right man in the right place here, and is always on the alert, looking out for the comfort and convenience of the patrons of this very popular house.

KOSTER AND BIAL'S.—Elsie Fay, the effervescent little comedienne, was one of the most pleasing features of a very good bill. Miss Fay is as refreshing as the first breath of Spring, and her lively antics kept the house in great humor. Ugo Biondi, the quick change artist, astonished every one by his wonderful dexterity. Mr. and Mrs. Sidney Drew presented Kenneth Lee's exceedingly bright sketch, When Two Hearts Are Won. John W. World and Jessie Merrillees appeared in a brisk, lively, up-to-date sketch, in which both have abundant opportunities to display their talents. Mr. World's quaintly eccentric comedy work pleased the audience mightily, and Miss Merrillees helped materially in the fun-making. Yorke and Adams were more than usually successful with their Jewish jokes. Drawee scored a hit with his smart juggling. Madge Fox, a clever dancer; the Andalusians, singers; Lozelle, contortionist; Halliday and Quinn, comedians, and the Whiting Sisters, cornetists, were the other features of the bill.

NEW YORK.—The Giddy Throng, Henry Bergman and Nina Farrington, in a new act called A Lesson in Fervor; Emma Carus, Edna Aug, Laura Burt, Marie Taylor, Marwig's ballets, and other attractions drew large houses.

WEBER AND FIELDS'.—Fiddle Dee Dee continued to please, and the audiences filled the cozy theatre at every performance.

The Burlesque Houses.

DEWEY.—Crowded houses were the rule last week, when the Dewey Theatre Extravaganza company played a successful return engagement. David's Harem, the burlesque, by Joseph M. Gates, is an excellent hodge-podge, and laughter was continuous throughout its presentation. Toma Hanlon headed the cast and made a big hit. The olio was far above the average, and included the Quigley Brothers, Les Belles Zouaves, Jordan and Welch, Weston and Yost, Jennings and Alto, Lottie Fremont, and the two Lavines. The new series of living pictures met with decided favor. Some of them are very pretty and all are artistic. The management and Albert Operti, who arranged the pictures, are to be congratulated for the manner in which they are put on.

MINER'S EIGHTH AVENUE.—W. B. Watson's Oriental Burlesquers appeared for the first time in town and favorably impressed a goodly patronage. In the company are Etta Victoria, Scanlon and Stevens, Evans and Vidocq, Mills and Beecher, Rice Brothers, and Howley and Leslie, along with two burlesques.

OLYMPIC.—The Rose Hill English Folly company went up from the London for a good week in Harlem.

MINER'S BOWERY.—Robert Manchester's Cracker Jacks moved down from the Eighth Avenue for the week.

LONDON.—The Ramblers entertained large audiences.

A LESSON FOR LEGITIMATE ACTORS.

Springfield Republican.

The combination movement on the part of theatrical managers, which has been the chief feature in American stage drift of late, has received its first check at the hands of the White Rats of America, a protective organization of vaudeville performers. A year or two ago the vaudeville managers formed an association to keep down salaries, which, through competition, had reached surprisingly large figures, and it came about that the commodity of vaudeville entertainment was largely controlled by syndicates. The managers established a booking agency and compelled the performers to pay 5 per cent. of their salaries for the privilege of being given engagements, which was equivalent to a cut in salary. Last week all the performers on one of the important circuits suddenly struck, with the result that the managers immediately yielded and "cut out" the obnoxious 5 per cent. requirement. The combination of vaudeville performers seems to be so thorough and systematic that they have a good grasp of the situation, and their recent victory has resulted in the swelling of their ranks with new members. The situation in the "legitimate" is quite different. The syndicate of managers there is all powerful, and no semblance of a protective organization seems to exist among the actors. All the well-known players in the land, with the exception of two—Mrs. Fiske, who has fought the Trust vigorously for years, and Henrietta Crosman, who has lately come to the front as an independent "star"—are completely dominated by the syndicate of theatre managers. Sarah Bernhardt recently said of the Syndicate:

"I think it is abominable, and all honor is due to those who fight it, as it seems to me it is a direct menace to the drama, destroying personal freedom of action, without which art cannot exist. Such a thing would not be permitted in France. It would be absolutely impossible. If it is persisted in here it must affect the future of the drama in the country."

ZELIE DE LUSSAN WILL NOT GO IN.

A great hubbub was caused last week by the announcement that Zelie De Lussan, the noted operatic artist, had decided to accept a twelve weeks' engagement in vaudeville, at a salary of $2,000 a week, and that Robert Grau had arranged for her debut at Hyde and Behman's on Monday next. A few days after the news had been published Miss De Lussan suddenly changed her mind and refused to sign the contract. She will probably return to Europe in a few days, unless she arranges with Maurice Grau for a few appearances at the Metropolitan during the Spring season.

A NEW PROCTOR MANAGER.

Maurice E. McLoughlin, for nearly six years vaudeville editor of THE MIRROR, resigned that position on Saturday to accept a place on the business staff of F. F. Proctor. Mr. McLoughlin left yesterday for Albany where he will represent Mr. Proctor at his Leland Opera House and in a few weeks will go to Montreal to become resident manager of Mr. Proctor's new theatre in that city. Mr. McLoughlin has long ranked as one of the most expert, experienced and conscientious of writers upon vaudeville subjects and his intimate knowledge of all departments of this field of dramatic work should render him especially efficient in his new labors. During his association with THE MIRROR he has made an army of friends, and no end of good wishes will go with him for success in his new field.

SENSIBLE AND PLUCKY VAUDEVILLERS.

Rochester Democrat and Chronicle.

Actors on the legitimate stage are disposed to regard vaudeville performers with a certain condescension as their professional inferiors. But recent events have proved that in a good many important particulars, such as courage, common sense, independence and ability to successfully stand up for their rights, the vaudeville performers are much the superiors of all the legitimate actors, great and small, saving and excepting only two plucky women.

Some time ago, when vaudeville salaries began to leap skyward, the vaudeville managers, for self-protection, agreed to stop bidding against each other for performers' services and otherwise to "pool their issues." So the Vaudeville Managers' Association was formed. The performers, then unorganized, were rather at the association's mercy and the managers seem to have yielded to the temptation to misuse the power that combination gave them. For example, they established a booking agency of their own and ruled that all bookings for their theatres must be made through their agency. Also that performers must pay to this agency, for engagements secured through it, a certain percentage of their salaries. The performers' very proper objections to this ingenious scheme for reducing their salaries are obvious.

The vaudeville performers instantly took the proper steps to protect themselves. They met organization with organization. They formed an association for "mutual protection and support." they put $20,000 into their association's treasury, and, as soon as they were strong enough, they established a booking agency of their own and proclaimed that managers could engage their services only through their agency.

Issue being thus squarely joined, the performers at once forced the fighting by inaugurating a "strike" against the foremost of all the vaudeville managers, as the representative of the managers' association. Last Thursday afternoon every member of the vaudeville performers' association engaged in the Keith circuit of vaudeville theatres was "called out." The effect was instantaneous. A meeting of the managers was immediately called and the representatives of the performers were invited to state their grievances. They did so frankly and fully, agreed to a proposition to postpone final discussion of the points at issue until the following day, and sent the striking performers back to work meanwhile. Next day the managers surrendered unconditionally.

This outcome was assured from the first. Performers and managers are mutually dependent on each other, but it is perfectly obvious that the performers can get along without the managers a good deal better than the managers can get along without the performers. Vaudeville performances can be profitably given without the aid of any member of the managers' association, but they cannot possibly be given without performers.

WHITE RATS REJOICE.

The meeting of the White Rats of America, held at the Gramercy Lyceum on Sunday, Feb. 10, was attended by every member who could possibly be on hand. Many of them journeyed hundreds of miles in order to be present at the jubilee. The agreement entered into between the Managers' Association and the White Rats, by which commissions were abolished, told of in last week's MIRROR, was the reason for the large attendance and the consequent rejoicing.

Big Chief Rat George Fuller Golden was overwhelmed with congratulations, and the enthusiasm in his behalf was intense. A resolution was introduced, offering Golden a salary of $10,000 a year, in return for which he was to devote his time to furthering the interests of the order. Golden was in the chair and refused to entertain the proposition.

Another resolution was substituted, tendering an annual benefit to Mr. Golden. This was carried unanimously, in spite of the protests of the Big Chief, who was forced to submit to the will of the majority. The first of these testimonials will take place on Feb. 24, and as the volunteers will be numerous the occasion will undoubtedly be a notable one.

Fifty-four new members were initiated at this meeting. Among them were Dan Daly, Charles Evans, Sam Bernard, George Marion, Dan Mason, Edgar Smith, and Julius P. Witmark.

Preparations are under way for the admission of women into the order. They will be known as "White Stars."

Another meeting was held on Feb. 17, and there is a dark, deep air of mystery about what happened, if anything did. Forty-five new members were admitted, among them Fred Niblo, Sidney Drew, James Thornton, Harry Davenport, Paul Nicholson and Billy Van. A question was raised concerning the understanding with the Association of Vaudeville Managers, who, it was believed, had agreed to cut out the five per cent. commission from performers securing engagements through them. There appeared a large, comprehensive doubt about the sincerity of this agreement, and so much was emphasized by a communication from the managers averring that the commission business would be kept in force until June 3 anyhow. Then there was report of the general rumor about a very terrible row between the Western and Eastern members of the managers' association, the Western fellows being alleged to consider that they are getting the short end of it.

All this was discussed fore and aft, and

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

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[illegible], Jan. 22, 1901.

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With Manager Hill's permission and Josephine Gassman both at the Park this week, the bill is an unusually attractive one. Yesterday afternoon and last evening they drew crowded houses. Josephine Gassman was at the Park a success with her pickaninnies, and the success she scored was overshadowed by the hit she made yesterday. The youngsters were doing something all the time to please the audience, and with Miss Gassman's singing, made about the strongest act on the bill.

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(OF HORWITZ & BOWERS).

Charles Horwitz is the author of the most successful sketches and monologues on the Vaudeville stage. The following acts are from Mr. Horwitz's pen: "Mrs. Murphy's Second Husband," for Gracie Emmett and Co.; "A Strange Boy," for Howard and Bland; Wesson and Walters in "Her Beauty Doctor"; "A Matrimonial Substitute," for Mr. and Mrs Gene Hughes; "A Royal Visitor," for Mr. and Mrs. Harry Bodworth; "The Financial Question," for Beatrice Moreland; "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Hilda Thomas, and many others. For terms on sketches, monologues, &c., address CHARLES HORWITZ, 7 and 9 Clark St., Chicago, Ill.

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly.

161 STRAND, W. C.

was found that Tony Pastor and Hyde and Behman actually had agreed to the White Rats' contract. Also it was calculated that outstanding Rats' contracts until June 3 would aggregate at least $50,000, upon which the commission that the Rats don't like would assuredly be sufficient to help almost any able-bodied man to stagger along. So there were threats of further action to bring matters still further to a head. Big Chief Rat Golden told THE MIRROR man yesterday that it was up to the Executive Committee, and whether action would be taken sooner or later no one could say.

The committee appointed to consult with the managers includes Joseph Weber, Henry E. Dixey, J. C. Nugent, Sam Bernard, and George Fuller Golden (*ex-officio*). Several propositions for use by the White Rats of theatres in the chief cities are being considered.

TWO BIG NEW ONES IN VAUDEVILLE.

Helen Dauvray will make her debut in vaudeville on March 4 on the Keith circuit, appearing in a sketch called Nights Out. Especial interest is centered upon Miss Dauvray's debut in this new field, since it signalizes also her return to the stage from which she has been so long in retirement. Her dramatic record in this city, notably in Bronson Howard's One of Our Girls at the Lyceum and in the original production of The Prodigal Daughter at the American, is too well-known to call for reminiscence, and her popularity is only increased by her recent denial of public appearance.

Otis Harlan will make his vaudeville bow in a monologue at the Orpheum, Brooklyn, next week. No one needs to ask about his record in farce and musical comedy and, by all accounts, he promises to excel this mark in vaudeville.

Both of these artists have been brought into vaudeville through the efforts of the indefatigable Robert Grau, who booked both of them and Zelie de Lussan, too, within forty-eight hours. Mlle. de Lussan backed out subsequently, but she may reconsider. You never can tell any more than you can discourage Mr. Grau in his topliner specialty.

GRAU CATERS TO SOCIETY.

Robert Grau furnished a novel entertainment on Feb. 7, at the Belmont reception, which was held at Sherry's. The great ballroom was connected with a magnolia grove and the decorations were indescribably beautiful. The idea was to have the room seem like a picturesque corner of a Southern plantation, and it was splendidly carried out.

Mr. Grau's offering was a genuine old-fashioned minstrel show. The minstrels wandered in among the guests, among whom were all the people prominent in society. The entertainment lasted forty minutes. The end-men were Lew Simmons and Frank Cushman, and J. W. Norcross acted as interlocutor. There was a quartette and a genuine minstrel orchestra.

The entertainment was a great success in every way, and Mr. Grau was overwhelmed with compliments by the host of the occasion and others. He expects to run a great many affairs of a similar sort during the season.

write SKETCHES for Vaudeville work.

Generally have one or two on hand.

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VAUDEVILLE JOTTINGS.

Mark Murphy was interviewed by a representative of the St. Louis "Star" recently and chatted interestingly of the White Rats, of which he is treasurer.

Frank Latona, at present a feature of the pantomime at the Grand Theatre, Leeds, Eng., will, at the termination of his engagement there, produce a new sketch, entitled The Rat Catcher, by George H. Emerick. Mr. Latona will be assisted by his wife, Jennie Gabrielle, and after a tour of Great Britain and Australia they will be seen in America.

Jack Logan and Geraldine Cooke are rehearsing a new act and will open on the Proctor circuit in the latter part of February. Miss Cooke has closed with the Belle of Bohemia co., as she did not wish to go to Europe.

Mr. and Mrs. William Robyns are meeting with great success in their farce, The Morning After, in the English provinces. They opened at Nottingham on Dec. 31 and were immediately booked solid to March 1. They will not return to America for several months, though "Bill" writes that he longs for a chance to see his fellow White Rats.

Clarice Vance does not wish Maude Caswell to carry off all the honors as an inventor of fancy drinks. Miss Vance evolved a beverage that she calls the "C. V." in Providence, R. I., on Sept. 17, 1900. It consists of a half pony of Holland gin, a half teaspoonful of creme de menthe and a dash of orange bitters. The mixture is poured into a sherry glass, filled with cracked ice; a bit of orange and a dash of seltzer are added, and the drink, imbibed slowly through a straw, is said to be a sure cure for the blues.

Bob and Eva McGinley spent a week in St. Paul recently and were cordially entertained by their many friends in that city. They are booked solid to July 4.

Jacklin and Ingram open on the Keith circuit on March 4 at Providence.

Henderson and Ross presented their new rural sketch, Fun at Griggs' Corners, recently at Proctor's Albany house.

Several prominent business men of Wheeling, W. Va., looked over the Duquesne Theatre, Pittsburg, on Feb. 4, to get ideas for a new theatre they propose building in Wheeling next Summer.

Tom Lewis and Sam J. Ryan attended Sousa's concert at the Auditorium, Des Moines, Ia., on Jan. 29.

"JESS" DANDY

RE-ENGAGED, Buffalo and Toronto, May 20 and 27. HAVE ONLY JUNE 10 OPEN.

LOOK. WIT A FINE SUCCESS?

Mr. Dandy is a character actor of exceptional talent. He chooses to portray a type of Hebrew not often seen on the stage; that is to say, the rich, unctuous and jovial Jewish merchant who is prominent in many American cities. His characteristic songs and parodies are among the brightest contributions that have been made to the Vaudeville stage.—*Toronto Mail and Empire.*

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THORNE

Formerly WILLETT AND THORNE.

"THE NEW ACT O. K."

Our new act, EARLY MORN, produced for the first time at Tony Pastor's last week, met with immense favor. The idea being new and novel commanded the strict attention of the audience, liberal applause being accorded at the finish. With a new name, MY WIFE'S DREAM, and a little touching up, it is our intention of making it our leading feature for next season. The balance of this season we fill the time booked for our old act, Up-Town Flat. This week, Orpheum, Utica, N. Y. Only open weeks March 25 and April 29. Address White Rats of America, or Agents.

Mr. and Mrs. Edward

ESMONDE

IN VAUDEVILLE.

Presenting Bill Toddle's Reception.

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George W. Monroe

IN VAUDEVILLE.

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occupying a box that had been reserved for them. As a special compliment to them the band played "The White Rats March," composed by Arthur Pryor, assistant conductor of the band. The selection was not on the programme, and the two popular Rats were highly pleased with the courtesy shown them by Mr. Sousa.

The father of Herbert Crowley, the impersonator, who has been in Europe for several years, died recently in Providence, R. I. He was an employe of Keith's Theatre.

A. H. Woodhull has forwarded to THE MIRROR a sample of the printing to be used by his Blue Bloods Burlesque co. next season. The lithograph, while rather startling, is very handsomely gotten up.

Milton and Dollie Nobles headed the bill at the New Park Theatre, Youngstown, O., last week. The house is modeled after the Empire in Cleveland, and is very handsome and well equipped. The people of Youngstown have taken very kindly to vaudeville so far.

Dick and Alice McAvoy sent out a pretty valentine last week, announcing their new sketch, The Waif's Christmas Eve, by J. C. Nugent.

La Neva, the dancer, who is a pupil of C. M. Alviene, is a special feature of the bill at Koster and Bial's this week.

Mr. and Mrs. Alfred Kelcy gave a trial performance at Keith's Union Square on Feb. 7 of A Case Out of Court, and it was booked an hour afterward at double the salary he received for the sketch In Trust.

Lizzie Evans has engaged W. H. Tooker to support her in a revival of Two Girls and One Man. Miss Evans has a new comedietta, called A Country Dance, by George Foster Platt. She opened her vaudeville season yesterday at Atlanta, Ga.

Sadie Lounder, late of the Sisters Mendoza, has joined The Great White Diamond co. for the balance of the season. She has dissolved partnership with Dan Malcom and will in the future be known as Sadie Lounder.

A very handsome postal card was received at THE MIRROR office last week, containing good wishes from Mr. and Mrs. Tony Fernandez, Mays and Hunter, Mlle. Emmy, the Elinore Sisters, Lynch and Jewell, Imro Fox, the McNulty Sisters, Mike S. Whallen, Bruce and Russell, Pauline Moran, Gertie Morton, Bud Snyder, Sharp and Flatt, and Everhart, all of whom are in London.

Fred McClellan, formerly of the Madison Square Garden and Shea's, Buffalo, has been engaged by E. S. Dundy to manage the "Old Plantation," on the Midway, at the Pan-American Exposition. He will leave for the South shortly to gather attractions for his show, which will enlist the services of 200 people.

Emmonds, Emerson and Emmonds closed with Harry Rickards, manager of the Tivoli Theatre, Sydney, N. S. W., after having played a pleasant and successful engagement of six months. They sailed on the steamer "Oronto Orient" on Jan. 5 and are due in England Feb. 15.

Joseph L. Roe and Arthur A. Kelly have been engaged to play the dude and the tramp and introduce their specialties with The White Rat co.

May Yohe has handed in her two weeks' notice to the management of the New York Theatre.

Mr. and Mrs. George Crocker, members of the "400," gave a very elaborate breakfast on Lincoln's Birthday, at their home in this city. It was followed by a vaudeville entertainment, in which Henry E. Dixey, Edgar Atchison-Ely, Pat Rooney, and Mayme Gehrue took part.

Mrs. Esther Ruben, a violinist, formerly a member of the Fads and Follies co., had her husband arraigned in court last week, on a charge of having stolen her violin. The magistrate decided that it was a case for civil action. Ruben claimed that the violin was his property.

J. Keener Westbrook, a young whistler from North Carolina, made his vaudeville debut recently in this city.

Fred Niblo was specially engaged at the New York Theatre last week, and his rapid fire monologue kept the house in roars.

James R. Adams is presenting Humpty Dumpty on a very large scale this week at the Brooklyn Academy of Music. He has a full cast, seven strong specialties and Lyggio, a novelty gymnast, in an act called The Death of the Dragon. Mr. Adams has invited 300 orphans to attend the Wednesday matinee.

Earle C. Way and Madge Maitland will shortly produce their new act, An Unexpected Visitor, by Ned Riley. It has been fully protected by copyright. In it Miss Maitland will wear one of the most gorgeous gowns ever seen on the vaudeville stage.

Sam Bernard met with an accident at the Arion ball last week, in which his right eye was seriously injured.

Cecilia Loftus will appear in a sketch when she returns to vaudeville, and will not do her imitations. The competition for her services was very keen, and it is said that Percy Williams will pay her a record breaking salary when she opens with him at the Orpheum in Brooklyn.

James E. Rome and Marguerite Ferguson will present Mr. Flotz, the Floor Walker, on the Keith circuit at Providence twice daily this week.

Condit and Morey will shortly produce George Totten Smith's military sketch, A Game for a Life. Special scenery and a cast of three people will be used.

Edward Elsner was accidentally shot in the knee by Marie Wainwright while playing at Shea's Theatre, Buffalo, Friday night. A gun wad set fire to the actor's costume, but he pluckily extinguished the blaze and went on with the play, fortunately escaping serious injury.

Marian Martin (Linette Fiske) and Manager Benjamin T. Fitchett, both of The Gay Morning Glories, were married in Baltimore on Feb. 12.

John B. Doris has leased the long-closed and, in fact, never opened, Circle Music Hall at Broadway and Sixtieth Street, this city, and is going to open it about March 1 with vaudeville and burlesque booked by the White Rats.

Bessie Clayton will retire from the bill at Weber and Field's on Saturday, and may rest until next season, reappearing then with the same co.

Twenty American billposters sailed from this city on Saturday to join the Barnum and Bailey Show in Europe.

Maggie Cline, on seeing recently Nellie Daly's imitation of herself, was so pleased by the impersonation that she presented her with a handsome cloak, a duplicate of the one she wears in her own specialty. F. Edward and Nellie Daly have closed with Edwin Young, and will resume vaudeville dates in their successful act, Her Birthday Present.

Tom Lewis and Sam J. Ryan are still a special feature with Fulgora's Stars, and have met with the same success in the West as in the East.

Press Eldridge celebrated his birthday in Toronto on Feb. 14 by a quiet supper to a party of friends. Many congratulatory telegrams were received, one from his mother "Aunt" Louisa, containing many good wishes for her favorite valentine.

Grace Van Studdiford, late prima donna soprano with the Metropolitan English Grand Opera co., made her vaudeville debut at Memphis, Tenn., on Feb. 11.

At Keith's on Saturday was produced Brandon Hurst's On a String. Mr. Hurst elected to choose this as his advent into vaudeville and scored a success. Immediate time was offered. Mr. Hurst was capably supported by W. N. Gleason and Minna Gleason.

Mlle. Rose Edyth has been engaged as premiere danseuse for the ballet to be presented at Koster and Bial's on Feb. 25.

Robert S. Roberts has been appointed New York representative of Whitney Warren and Co., of Detroit, Mich. He will open an office here in the near future.

Jack Symonds, of Gorton's Minstrels, was compelled to close at Pensacola, Fla., because of an attack of tonsilitis. He left for San Francisco, where he will undergo an operation, and will open at the Chutes there March 11.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abern and Drew—Keith's, Boston, 18-23.
Adams, Gus—Proctor's 125th St., N. Y., 18-23.
Adelman, Jos.—G. O. H., Phila., 18-23.
Agoust Family—Keith's, Boston, 18-23.
Ah Ling Foo—Park, Worcester, 18-23, Cook's, Rochester, 25-March 2.
Albertus and Bartram—Krystal Palast, Leipzig, Germany, Feb. 1-28.
Alexander, Geo P.—Proctor's 125th St., N. Y., 18-23.
Allisons, Seven—Columbia, St. Louis, 18-23.
American Comedy Four—Gilmore, Springfield, 18-23.
Ameta—Empire, Toledo, 18-23.
Amiel—Keith's, Boston, 18-23.
Anderson Sisters—Cook's, Rochester, 18-23.
Andersons, Australian—Shea's, Toronto, 18-23.
Armour and Baguley—Cook's, Rochester, 18-23.
Asbeys, The—Keith's, Boston, 18-23, Savoy, Lowell, 25-March 2.
Atchison-Ely, Edgar—Boston Music Hall 18-23.
Aug, Edna—New York, N. Y., 18-23.
Axtell and Axtell—Pastor's, N. Y., 18-23.
Baker, Pete—Shea's, Buffalo, 18-23.
Barnes and Sisson—Columbia, St. Louis, 18-23.
Barretts, Juggling—Pastor's, N. Y., 18-23.
Barry, Mr. and Mrs. Jimmie—Proctor's 23d St., N. Y., 18-23.
Bass, Rud—Keith's, Phila., 18-23.
Bell, Digby—Columbia, Cincinnati, 18-23.
Bellman and Moore—Shea's, Buffalo, 18-23.
Bennett, Johnstone—Proctor's Fifth Ave., N. Y., 18-23.
Bernard, Sam—Keith's, Phila., 18-23.
Biddle, Mrs. Clement Drexel—G. O. H., Phila., 18-23.
Bindley, Florence—Orpheum, Los Angeles, 18-March 2.
Binns and Binns—Keith's, Boston, 18-23.
Bison City Quartette—Proctor's 23d St., N. Y., 18-23.
Bloom, Lew—H. and B., Brooklyn, 18-23.
Bonne, Leona—Olympic, Chicago, 18-23.
Browning Sisters—Casto, Fall River, 18-20, Lawrence, 21-23.
Bunth, Rudd, and Co.—Shea's, Toronto, 18-23.
Busman and Adelle—Columbia, St. Louis, 18-23.
Burck, Jack—Haymarket, Chicago, 18-23.
Burke's Dogs—Park, Worcester, 18-23.
Burkhardt, Lillian—Wonderland, Detroit, 18-23, Cook's, Rochester, 25-March 2.
Burton and Brookes—Olympic, Chicago, 18-23.
Byron Family—Chicago O. H., 18-23.
Canfield and Cronin—Park, Worcester, 18-23.
Capitaine, Alcide—Keith's, Boston, 18-23.
Carlisle and Camp—Columbia, St. Louis, 18-23.
Carmen Sisters—Proctor's 23d St., N. Y., 18-23.
Caron and Herbert—G. O. H., Phila., 18-23.
Carr and Jordan—Keith's, Boston, 18-23.
Carrington and Holland—Haymarket, Chicago, 18-23.
Carroll, Johnson—Proctor's, Albany, 18-23.
Carroll, Johnny—Novelty, Brooklyn, 18-23.
Carroll, Nettie—Empire, Cleveland, 18-23.
Carter, Billy—Boston Music Hall 18-23.
Carus, Emma—New York, N. Y., 18-23.
Case, Charley—H. and B., Brooklyn, 18-23.
Castelatt and Hall—Empire, Toledo, 18-23.
Caswell and Arnold—G. O. H., Syracuse, 18-23.
Cawthorn and Forrester—Boston Music Hall 25-March 2.
Chinquilla, Princess—Gilmore, Springfield, 18-23.
Christina, Mlle.—Proctor's Fifth Ave., N. Y., 18-23.
Cincinnati, Max—Novelty, Brooklyn, 18-23.
Claflin Sisters—Pastor's, N. Y., 18-23.
Clark and Gandy—Chicago O. H., 18-23.
Clayton, Jenkins and Jasper—Columbia, St. Louis, 18-23.
Clayton and Deshon—Columbia, St. Louis, 18-23.
Clifford and Dixon—Palace, N. Y., 18-23.
Clipper Quartette—H. and B., Brooklyn, 18-23.
Cloud and Kershaw—Orpheum, Kansas City, 18-23.
Coghlan, Rose—Empire, Toledo, 18-23, Duquesne, Pittsburg, 25-March 2.
Colby Family—Olympic, Chicago, 18-23.
Coleman, Pitt—Haymarket, Chicago, 18-23.
Collinis, Four—Orpheum, Brooklyn, 18-23.
Conners, Larry and Annie—Casto, Fall River, 18-20, Lawrence, 21-23.
Cook and Sonora—Pastor's, N. Y., 18-23.
Cook, May—Cook's, Rochester, 18-23.
Coote, Bert—H. and S., Harlem, 18-23.
Corinne—Ithaca 18-23, Orpheum, Brooklyn, 25-March 2.
Cotton's Donkeys—Boston Music Hall 18-23.
Couturier, E. A.—Keith's, Phila., 18-23.
Craigs, Musical—G. O. H., Syracuse, 18-23, Cook's, Rochester, 25-March 2.
Crane Brothers—Gilmore, Springfield, 18-23.
Cressy and Dayne—Chase's, Baltimore, 18-23, Chase's, Washington, 25-March 2.
Cushman, Holcombe and Curtis—G. O. H., Syracuse, 18-23.
Cyrenes, Two—Keith's, Providence, 18-23, Keith's, Boston, 25-March 2, Keith's, Phila., 4-9.
Dacre, Louie—Pastor's, N. Y., 18-23.
DALE, VIOLET—Shea's, Buffalo, 18-23, Shea's, Toronto, 25-March 2.
Dandy, Jess—K. and B., N. Y., 18-23, H. and S., Harlem, 25-March 2.
Davies, Wm. Cahill—Chicago O. H., 18-23, Columbia, St. Louis, 25-March 2.
Davis and Macauley—Keith's, Providence, 18-23, Keith's, Boston, 25-March 2.
Davis, Belle—Keith's, Phila., 18-23.
Davis, Jessie Bartlett—Shea's, Buffalo, 18-23, Chicago 25-2.
Day, Geo. W.—G. O. H., Syracuse, 18-23.
Deaves, Harry and Rhetta—Savoy, Lowell, 18-23.
Delaro, Hattie—Gilmore, Springfield, 18-23.
Delmore and Wilson—Park, Worcester, 18-23.
Deltorelli, Stephens and Deltorelli—Shea's, Buffalo, 18-23.
Dempsey-Mack—Columbia, Cincinnati, 18-23.
De Muths, The—Wonderland, Detroit, 18-23.
Denno Bros.—Boston Music Hall 18-23.
De Sousa, May—Keith's, Phila., 18-23.
De Van Sisters—Keith's, N. Y., 18-23.
Dillon Bros.—Proctor's, Albany, 18-23.
Dixie, Henry E.—H. and B., Brooklyn, 18-23, Duquesne, Pittsburg, 25-March 2.
Doherty's Poodles—Proctor's Fifth Ave., N. Y., 18-23.
Dowling, Jos. J.—Duquesne, Pittsburg, 25-March 2.
Dresser, Louise—Chase's, Baltimore, 18-23, Chase's, Washington, 25-March 2.
Drew, Mr. and Mrs. Sidney—Boston Music Hall 18-23.
Duncan, A. O.—Columbia, St. Louis, 18-23.
Eckert and Berg—Empire, Toledo, 18-23, H. and S., Harlem, 25-March 2.
Eddy, Jenny—Poli's, New Haven, 18-23.
Edson, Harry—H. and B., Brooklyn, 18-23.
Eldrid, Gordon H.—Savoy, Lowell, 18-23.
Eldridge, Press—H. and S., Harlem, 18-23, H. and B., Brooklyn, 25-March 2.
ELINORE SISTERS—Empire, Edinburgh, Scotland, 18-23, Belfast, Ireland, 25-March 2, Star, Dublin, 4-9.
Ellsworth and Burt—Park, Worcester, 18-20, Gilmore, Springfield, 21-23.
Eloise—Boston Music Hall 18-23.
Elseeta—Keith's, Phila., 18-23, Keith's, Boston, 25-March 2.
Elsie, La Petite—H. and S., Harlem, 18-23.
Ethards, Naomi—Proctor's 125th St., N. Y., 18-23.
Evans, George—Shea's, Toronto, 18-23.
Evans, May—Wonderland, Detroit, 18-23, Cook's, Rochester, 25-March 2.
Excella and Heath—Columbia, St. Louis, 18-23.
Falk, Eleanor—G. O. H., Syracuse, 18-23.
FAVOR AND SINCLAIR—Proctor's Fifth Ave., N. Y., 18-23, Proctor's 125th St., N. Y., 25-March 2.
Fields, W. C.—Palace, London, 18—indefinite.
Fields and Ward—Pastor's, N. Y., 18-23, Lyceum, Atlanta, 25-March 2.
Filson and Errol—Cook's, Rochester, 18-23.
Fisher and Carroll—G. O. H., Phila., 18-23.
Fisher, Mr. and Mrs. Perkins—Pastor's, N. Y., 25-March 2.
Flatow and Dunn—Keith's, N. Y., 18-23.
Foreman and Howlett—Olympic, Chicago, 18-23.
Forrester and Floyd—Proctor's 125th St., N. Y., 18-23.
Fortune—Pastor's, N. Y., 18-23.
Fowler, Bertie—Chase's, Baltimore, 18-23, Chase's, Washington, 25-March 2.
Fox, Della—Keith's, Providence, 18-23.
Fox, Will H.—Columbia, St. Louis, 18-23.
Fox and Summers—Columbia, St. Louis, 18-23.
Frencelli and Lewis—Keith's, Providence, 18-23.
French, Josie—Park, Worcester, 18-23.
Fuller, Moller and Burke—Orpheum, Kansas City, 18-23, Hopkins', Chicago, 25-March 2.
Gardner and Maddern—New Gilmore, Springfield, 18-23.
Gardner and Vincent—Poli's, New Haven, 18-23.
Garretta, Mlle.—Casto, Lawrence, 18-20, Fall River, 21-23.
Gaspard Bros.—Keith's, Phila., 18-23.
Gassman, Josephine—Chicago O. H., 18-23.
Gavin and Platt—Proctor's, Albany, 18-23.
Gaylor and Graff—Orpheum, Utica, 18-23, G. O. H., Indianapolis, 25-March 2.
Gaylor, Bobby—G. O. H., Phila., 18-23.
Genaro and Bailey—Keith's, N. Y., 18-23.
Gilmore and Boshell—Boston Music Hall, 18-23.
Girl of Quality—Chicago O. H., 18-23.
Girl With the Auburn Hair, The—Keith's, Phila., 18-23.
Gladstone, Lotta—Empire, Cleveland, 18-23.
Glenroy, Jas. Richmond—Shea's, Buffalo, 18-23, Shea's, Toronto, 25-March 2.
Glenwood, Jack—Chicago O. H., 18-23.
Goldin—Orpheum, Brooklyn, 18-23.
Grant, Alf.—Palace, N. Y., 18-23.
Grapewin and Chance—Keith's, Phila., 18-March 2.
Gunning, Louise—Boston Music Hall, 18-23.
Hagehara Troupe—Chicago O. H., 18-23.
Hall, Artie—Novelty, Brooklyn, 18-23.
Hall and Staley—Empire, Toledo, 18-23.
Hamilton, Mr. and Mrs. [illegible]—Casto, Lawrence, 18-20, Fall River, 21-23.
Hanson and Nelson—Empire, Cleveland, 18-23.
Harmony Four—Keith's, Phila., 18-23.
Hart and De Mar—Empire, Cleveland, 18-23.
Hawkin, Lew—Orpheum, Brooklyn, 18-23.
Haynes, Gertrude—Shea's, Toronto, 18-23.
Healy, John—Keith's, N. Y., 18-23.
Hedrix and Prescott—Savoy, Lowell, 18-23.
Hefron, Tom—Keith's, Boston, 18-23.
HERRMANN, ADELAIDE—Proctor's 23d St., N. Y., 18-23, Palace, 25-March 2.
Highwood and Wiley—Haymarket, Chicago, 18-23.
Hill and Hull—Proctor's Fifth Ave., N. Y., 18-23.
Holloway Trio—Olympic, Chicago, 18-23.
Hoopers, The—Columbia, St. Louis, 18-23.
Howe, Wall and Walters—Empire, Cleveland, 18-23.
Howard Bros.—Palace, N. Y., 18-23.
Howard's Ponies—Proctor's 23d St., N. Y., 18-23.
Howard, Frederick—Shea's, Toronto, 18-23.
Huntington, Wright—Orpheum, Brooklyn, 18-23.
Icklin and Ingram—G. O. H., Syracuse, 18-23, Savoy, Lowell, 25-March 2.
Jackson, Harry and Kate—Shea's, Buffalo, 18-23.
Johnson, Carroll—Proctor's, Albany, 18-23.
Johnson, Davenport and Lorello—Chase's, Baltimore, 18-23, Chase's, Washn., 25-March 2.
Johnson and Dean—Novelty, Brooklyn, 18-23.
Johnsons, Juggling—Proctor's 125th St., N. Y., 18-23.
Kennard Bros.—Casto, Fall River, 18-20, Lawrence, 21-23.
Kenna, Chas.—Park, Youngstown, 18-March 2.
Keough and Ballard—H. and S., Harlem, 18-23.
King, Vera—Proctor's 125th St., N. Y., 18-23.
Kingsley, Julia—Cook's, Rochester, 18-23.
Kleists, Musical—Proctor's, Albany, 18-23.
Knickerbocker Quintette—Olympic, Chicago, 18-23.
Kolb and Dill—Keith's, Providence, 18-23.
Lamonts, Two—H. and S., Harlem, 18-23.
Lansdow, Wm.—Haymarket, Chicago, 18-23.
Latell, Ed.—Proctor's Fifth Ave., N. Y., 18-23.
Lavigne Sisters—Haymarket, Chicago, 18-23.
Lawrence Sisters—Proctor's 23d St., N. Y., 18-23, Proctor's 125th St., N. Y., 25-March 2.
Lawson and Namon—Wonderland, Detroit, 18-23.
Le Clair, John—Boston Music Hall, 18-23.
Lee, Henry—G. O. H., Phila., 18-23.
Leech, Al.—Novelty, Brooklyn, 18-23.
Le Pomme, Mlle.—Pastor's, N. Y., 18-23.
Le Roy and Clayton—Orpheum, Brooklyn, 18-23.
Le Roy and Levan[illegible]—Keith's, Providence, 18-23.
Lingard, Georgie—Chicago O. H., 18-23.
Link, Billy—Orpheum, Kansas City, 18-23.
Linton and McIntyre—Novelty, Brooklyn, 18-23.
Littlefield, C. W.—Proctor's Fifth Ave., N. Y., 18-23.
Llelliotts, Three—Boston Music Hall, 18-23.
Long, Nick—Orpheum, San Francisco, 18-23, Orpheum, Los Angeles, 25-March 9.
Lorenz and Halpin—Columbia, Cincinnati, 18-23.
Lozelle—G. O. H., Phila., 18-23.
Lytton, Emily—G. O. H., Chicago, 18-23, Orpheum, Kansas City, 25-March 2.
Macarthey, John and Nellie—Columbia, Cincinnati, 18-23.
Maitland, Mabel—Proctor's 23d St., N. Y., 18-23.
McAvoy, Dick and Alice—Keith's, Providence, 18-23.
McConnell Sisters—Olympic, Chicago, 18-23.
McIntyre and Heath—Haymarket, Chicago, 18-23.
McIntyre, Maud—Haymarket, Chicago, 18-23.
McKeever, Lizzie—Chicago O. H., 18-23.
McMahon and King—Proctor's 23d St., N. Y., 18-23.
McPhee and Hill—Keith's, Phila., 18-23.
Mallory Bros. and Brooks—Keith's, N. Y., 18-23, Keith's, Phila., 25-March 2.
Mannings, The—Pastor's, N. Y., 18-23.
Marcel, Jean—Proctor's 23d St., N. Y., 18-23.
Marsh and Sartella—G. O. H., Syracuse, 25-March 2.
Marshall, Bert—Poli's, New Haven, 18-23.
Martinetti and Sutherland—Palace, N. Y., 18-23.
Mascagnos, Three—Empire, Cleveland, 18-23.
Massen, Lewis—Empire, Toledo, 18-23.
Matthews and Harris—Keith's, N. Y., 18-23.
Merrilis, The—Shea's, Toronto, 18-23.
Merritt and Murdock—Keith's, N. Y., 18-23.
Midgley and Carlisle—H. and S., Harlem, 18-23.
Mills, Wm. J.—Savoy, Lowell, 18-23.
Mitchell, Kittie—Palace, N. Y., 18-23.
Monroe, Bessie—Columbia, St. Louis, 18-23.
Monroe, Mack and Lawrence—Proctor's 23d St., N. Y., 18-23.
Montrell—Gilmore, Springfield, 18-23.
Mora, Helene—Olympic, Chicago, 18-23.
Moreland and Thompson—Gayety, Brooklyn, 18-23.
Moreland, Beatrice—Orpheum, Kansas City, 18-23.
Morgan and Burke—Casto, Fall River, 18-20, Lawrence, 21-23.
Murphy and Dunn—Boston Music Hall, 18-23.
MURPHY, MR. AND MRS. MARK—Orpheum, Omaha, 25-March 2.
Nawns, The—Pastor's, N. Y., 18-23.
Nelson and Milledge—Keith's, Phila., 18-23.
Nevarros, The—Chicago O. H., 18-23.
Newell and Dinufrio—Gilmore, Springfield, 18-23.
Newsky Troupe—Chase's, Baltimore, 18-23, Chase's, Washn., 25-March 2.
NIBLO, FRED—New York, N. Y., 18-23.
Nichols Sisters—Olympic, Chicago, 18-23.
Nobles, Milton and Dollie—H. and B., Brooklyn, 18-23.
Normans, Juggling—Orpheum, Kansas City, 18-23.
Norworth, Jack—Chase's, Baltimore, 18-23, Chase's, Washn., 25-March 2.
O'Brien and Jennings—Keith's, Boston, 18-23.
O'Hare, Joe—Gilmore, Springfield, 18-23.
O'Meers Sisters—Shea's, Buffalo, 18-23.
O'Neil and Torp—Olympic, Chicago, 18-23.
Olivette, Little—Haymarket, Chicago, 18-23.
Onraes, Five—Orpheum, Kansas City, 18-23.
Osterman, Kathryn—Orpheum, Los Angeles, 18-March 2.
Otts, Four—Gilmore, Springfield, 18-23.
Partellos, The—Westfield, Mass., 18-23, Brattleboro, Vt., 25-March 2.
Patrice—G. O. H., Phila., 18-23.
Paulinetti and Piquo—Proctor's 125th St., N. Y., 18-23.
Pierce, Alice—G. O. H., Phila., 18-23.
Pierce and Egbert—Pastor's, N. Y., 18-23.
Pierce, Minnie—Haymarket, Chicago, 18-23.
Pitrot, Mons.—Chicago O. H., 18-23.
Polk and Kollins—Bijou, Minneapolis, 18-23, Empire, Toledo, 25-March 2.
Poriers, Three—Shea's, Toronto, 18-23, Cook's, Rochester, 25-March 2.
Post and Clinton—Empire, Toledo, 25-March 2.
Prelle's Dogs—Shea's, Buffalo, 18-23.
Rackett Bros.—H. and S., Harlem, 18-23.
Ramza and Arno—Savoy, Lowell, 18-23.
Raymond and Kurkamp—Keith's, Providence, 18-23.
Raymond, Lizzie B.—Olympic, Chicago, 18-23.
Raymond, Maud—Orpheum, Brooklyn, 18-23.
Raymond Trio—Palace, N. Y., 18-23.
Razare, Mr. and Mrs.—Casto, Lawrence, 18-20, Fall River, 21-23.
Reed, Florence—Proctor's, Albany, 18-23.
Reed's Terriers—Keith's, N. Y., 18-23.
Rentows, Four—H. and S., Harlem, 18-23.
Reynolds Bros.—Haymarket, Chicago, 18-23.
Rialta, Mlle.—Columbia, Cincinnati, 18-23.
Rice, Fanny—Columbia, Cincinnati, 18-23.
Riley and Hughes—Proctor's 125th St., N. Y., 18-23.
Ring, Blanche—Empire, Toledo, 18-23.
Ritter, Max—Casto, Lawrence, 18-20, Fall River, 21-23.
Rixford Bros.—Proctor's Fifth Ave., N. Y., 18-23.
Roberts, Smilax and Co.—Pastor's, N. Y., 18-23.
Robertus and Wilfreds—Empire, Cleveland, 18-23.
Robbins and Treneman—Casto, Lawrence, 18-20, Fall River, 21-23.
Robyns, Mr. and Mrs. Wm.—Cardiff, Wales, 18-23.
Rome and Ferguson—Keith's, Providence, 18-23.
Rosa, Margaret—Casto, Lawrence, 18-20, Fall River, 21-23.
Rose, Julian—Casto, Fall River, 18-20, Lawrence, 21-23.
Rosebuds, Three—Novelty, Brooklyn, 18-23.
Royle, Mr. and Mrs. Milton—Shea's, Buffalo, 25-March 2.
Ryan and Richfield—Keith's, N. Y., 18-23.
Sabel, Josephine—H. and S., Harlem, 18-23.
Sarony, Gilbert—Proctor's 23d St., N. Y., 18-23.
Satsuma, Prince—Orpheum, Brooklyn, 18-23.
Schaefer and Young—Olympic, Chicago, 18-23.
Schaeffer, Severus—Chase's, Baltimore, 18-23, Chase's Chicago, 25-March 2.
Shattuck, Truly—Wonderland, Detroit, 18-23, Cook's, Rochester, 25-March 2.
Shaw, Allan—Keith's, N. Y., 18-23.
Shean and Warren—Proctor's Fifth Ave., N. Y., 18-23.
Sheehan and Kennedy—Empire, Toledo, 18-23.
Silvers, The—Casto, Fall River, 18-23.
Simms and Angeles—H. and B., Brooklyn, 18-23.
Smith, Frank and Lillian—Columbia, Cincinnati, 18-23.
Smith, Kitty—Olympic, Chicago, 18-23.
Smith and Chisholm—Proctor's 23d St., N. Y., 18-23.
Smith and Campbell—Haymarket, Chicago, 18-23.
Smith and O'Pray—Novelty, Brooklyn, 18-23.
Stanley and Wilson—Keith's, Phila., 18-23, H. and B., Brooklyn, 25-March 2.
Stanton and Modena—Empire, Cleveland, 18-23.
Stanton String Quartette—Boston Music Hall, 18-23.
Stauffer and Witter—Haymarket, Chicago, 18-23, Columbia, St. Louis, 25-March 2.
Stebbins, Si—Keith's, Providence, 18-23.
Stephens, Hal—G. O. H., Springfield, 18-23, Cook's, Rochester, 25-March 2.
Stick and Anita—Proctor's, Albany, 18-23.
Stone, Arthur—Proctor's Fifth Ave., N. Y., 18-23.
Streator Zouaves—Keith's, Providence, 18-23.
Sugimoto's Acrobats—Wonderland, Detroit, 18-23.
Sully and Logan—Casto, Lawrence, 18-20, Fall River, 21-23.
Sully, Lew—Novelty, Brooklyn, 18-23, Proctor's Fifth Ave., N. Y., 25-March 2.
Sunatara—Savoy, Lowell, 18-23.
Sweatnam, Willis P.—Duquesne, Pittsburg, 25-March 2.
Sweet, Chas. E.—Proctor's, Albany, 18-23.
Taylor and Murphy—Cook's, Rochester, 18-23.
Techow's Cats and Dogs—Keith's, Boston, 18-23.
Teed and Lazell—People's, Youngstown, O., 18-23.
Tegge and Daniels—Haymarket, Chicago, 18-23.
Tenley and Simonds—Palace, N. Y., 18-23.
Terry and Elmer—Orpheum, Kansas City, 18-23.
Theis, Lulu—Casto, Fall River, 18-20, Lawrence, 21-23.
Thompson, Jas.—Olympic, Chicago, 18-23.
Thomas, Hilda—Proctor's Fifth Ave., N. Y., 18-23.
Thor—Park, Worcester, 18-23.
Thorne and Carleton—Keith's, Boston, 18-23.
Thorne, Mr. and Mrs. Harry—G. O. H., Indianapolis, 25-March 2.
Thurman—Pastor's, N. Y., 18-23.
Thurston, Howard—Palace, London, Nov. 12-March 21.
Till, John and Louisa—Pastor's, N. Y., 18-23.
Titus, Lydia Yeamans—Orpheum, Brooklyn, 18-23.
Toreat—Keith's, N. Y., 18-23.
Tobins, The—Proctor's 125th St., N. Y., 18-23.
Townsend, Maud—Cook's, Rochester, 18-23.
Trask and Gladden—Cook's, Rochester, 18-23.
Trovelo—H. and B., Brooklyn, 18-23.
Tschernoff's Dogs—Palace, N. Y., 18-23.
Tybells, The—G. O. H., Syracuse, 18-23.
Urban, Frank—Keith's, Boston, 18-23.
URQUHART, ISABELLE—Park, Youngstown, O., 18-23.
Van Studdiford, Grace—Chicago O. H., 18-23, Shea's, Buffalo, 25-March 2.
Vanbars, Flying—Empire, Toledo, 18-23.
Vance, Clarice—H. and B., Brooklyn, 18-23.
Vetter, Ellen—Haymarket, Chicago, 18-23.
Wainwright, Marie—Shea's, Toronto, 18-23.
Walz and Ardelle—Lyceum, Atlanta, 18-23, Lyceum, Baltimore, 25-March 2.
Ward and Curran—Chicago O. H., 18-23.
Ward, Chas. B.—Palace, N. Y., 18-23.
Watson, Harry—Palace, N. Y., 18-23.
Wayne and Caldwell—G. O. H., Phila., 18-23.
Welch, Joe—Olympic, Chicago, 18-23.
Western, Lillie—Orpheum, Brooklyn, 18-23.
Weston and Herbert—Chase's, Baltimore, 18-23, Chase's, Washn., 25-March 2.
Westons, Three—Cook's, Rochester, 18-23.
Whitbeck, Jane—Poli's, New Haven, 18-23.
Whitman, Frank—Casto, Fall River, 18-20, Lawrence, 21-23.
Whiting Sisters—Boston Music Hall, 18-23.
Whitney Bros.—Empire, Newcastle, Eng., 18-23, South Shields 25-March 2, Empire, Edinburgh, Scot., 4-9.
WOLGE AND MANSFIELD—Palace, N. Y., 18-23.
Williams and Adams—Proctor's Fifth Ave., N. Y., 18-23.
Williams, Belle—Columbia, Cincinnati, 18-23.
Williams and Tucker—Orpheum, Brooklyn, 18-23.
Williams and O'Neil—Haymarket, Chicago, 18-23.
Willie Trio—Shea's, Toronto, 18-23.
Wilson, [illegible]—Boston Music Hall, 18-23.
Wilson, J. W.—Keith's, N. Y., 18-23.
Wood [illegible]—Boston Music Hall, 18-23.
W[illegible] and [illegible]—G. O. H., Phila., 18-23.
Y[illegible]—[illegible], 18-23.
Y[illegible]—Boston Music Hall, 18-23.
Zeno [illegible]—New [illegible], 18-23.

IN OTHER CITIES.

(Received too late for classification.)

SAN FRANCISCO.

Mrs. Fiske opened [illegible] successful engagement at the California [illegible] presentation here of Tess of the D'Urbervilles [illegible] she triumphed. It was a revelation of [illegible] artistic adaptability [illegible] roles of Tess and Becky Sharp. Mrs. Fiske is [illegible] admirable in [illegible] naturalness, [illegible] of dramatic power. [illegible] satisfactory. [illegible] Barker as Joan [illegible] Angel, Alfred Hudson [illegible] E. V. Ferguson as [illegible] nent. The staging [illegible] was beautiful. The last week of the engagement will be divided between Tess and Becky Sharp. The theatre is crowded at every performance.

A Midsummer Night's Dream, with Louis James and Kathryn Kidder in the leading parts, enjoyed a successful second week 4-9. Louis James and Kathryn Kidder are fully appreciated as high class artists. Norman Hackett, too, has made a deep impression as Lysander. Ethel Browning is a delightful Puck. Richard the Third and Macbeth will be offered on the closing nights. The Columbia will remain dark 11-16, during the engagement of Bernhardt and Coquelin at the Grand.

Joseph Kilgour began his engagement at the Alcazar 4 in Judah, and immediately established himself as a favorite. His performance was artistic and sympathetic. Lila Convere appeared as Vashti Dethic, the first role of so serious a nature she has essayed here. She achieved a decided success. Howard Scott offered a very interesting portrayal of Professor Jopp, and George Webster was strong, but a little too dramatic as Mr. Dethic. Frank Bacon and Charles Smiley were pleasing in their roles. Edwin Emery was an admirable Juxon Prall. Polly Stockwell played the part of Lady Eva with decided ability, and Juliet Crosby made the most of Sophie Jopp. The settings were excellent. A Night Off 10-16.

Charles Erin Verner has been receiving nightly ovations at the Grand 4-9 in Shamus O'Brien. Nina Morris offered a very pleasing portrayal of Mary Donough[illegible]. T. J. McGrane was very good as the English captain, and the cast was completed by Fred Esmelton, Francis York, Edwin Dudley, William Brewer and Frederick Hardie. Hattie Ingram and Miss Ellsworth. The Bernhardt-Coquelin season will open at the Grand 11 with L'Aiglon for the first six nights.

The Sorrows of Satan was on at the Alhambra 3-9. The chief character, Prince Lucio, was played by Edward Mawson, an actor of decided ability. Geoffrey Tempest was acceptably played by Walter Seymour. Rob Dudley was good as the valet. Emily Dodd was graceful and natural as Lady Ellen, and met with a pleasing reception. Marie Curtis was well cast as Mavis Clare.

We are enjoying our third sight of Nell Gwynne. This time she is at the Tivoli and appears in comic opera. It is a charming work, and takes well with its catchy music and comical situations. Annie Meyers plays Nell in her old jolly, attractive manner, and Ferris Hartmann and Edward Webb hold up the humorous end of it in great style. The opera is drawing on its third week, 4-9.

A Daughter of the Million was offered by the Central 4-9 and was well staged, well played, and liberally patronized. DE GUY SIMPSON.

CLEVELAND.

E. H. Sothern, supported by Virginia Harned and a good co., played Hamlet at the Euclid Avenue Opera House 11-16. At the matinee 13 Miss Harned appeared as Camille to a large audience. Richard Mansfield 18-23. Foxy Quiller 25-2.

Superba was the bill at the Lyceum Theatre 11-16, and pleased large audiences. The co. is one of the best that has given Superba in years. Aden Ainslee was charming in the title-role, and Wallalia, the queen of evil, was taken by Magda Henry, a talented young Cleveland girl, who is certainly to be congratulated for her good work. Robert Rosaire made an amusing Pierrot, and Galletti and his trained apes added much to the entertainment. A Young Wife 18-23.

Human Hearts was played at the Cleveland Theatre 11-16 by an unusually good co. James Gordon takes the leading role of Tom Logan, and is ably assisted by William E. Binford as Jimmy Logan, Baby Florine as Grace Logan, and Mary Downes as Jeannette. The Great White Diamond 18-23.

The Sembrich concert given at Gray's Armory 13 was a pronounced success. WILLIAM CRASTON.

A NEW ENTERPRISE IN MEXICO.

The New Parque Porfirio Diaz, which is now in course of construction in the City of Mexico, and which will open about May 30, promises to open up a new and large field for vaudeville performers. Mexico is the richest country on earth, and as the people want entertainment at any cost, this enterprise, under the energetic and hustling management of John D. Baumann, is sure to be an instantaneous success. Mr. Baumann, with his partner, H. B. Harris, now manager of Peter F. Dailey, showed their ability in the management of their Denver Chutes Park enterprise, and as they are known to performers as men who keep their word, and have never had any disagreements with their employes, they have never had any trouble in securing the best.

The Mexicans are hard to please, and only first class performers will be engaged. Mr. Baumann has been working more than a year, getting everything shaped to suit him, and when the interested people learn that he has secured so many prominent and influential citizens on the Board of Directors, they will see that a big success can be predicted. The president, Jose W. Landa y Escondon, is the brother of the Governor of the District Federal and belongs to one of the oldest and wealthiest families in the Republic. The first vice-president, Julio M. Limantour, is a brother of the Minister of Finance, and a millionaire many times over. The second vice-president, Porfirio Diaz, Jr., is the son of President-General Porfirio Diaz and an eminent civil engineer. The treasurer, H. Scherer, is a prominent banker. The secretary, Rafael Pardo, is a lawyer of the highest standing. On the Board of Directors S. F. Fuller has the distinction of being the only American. He is also manager of an immense sewer pipe factory. Capt. Felix Diaz is the nephew of President Diaz. He is Vice-President of Congress and captain of General Diaz's private staff. Louis Labadie is the Auditing Commissioner, and a wealthy and highly respected citizen, representing the large and wealthy French colony. He is a member of the firm of H. Labadie and Co., wholesale druggists. John D. Baumann is the general manager and will have sole charge. The company is a very strong one financially, being capitalized at $90,000, all subscribed and paid in.

The Parque will contain a beautiful theatre, seating about 4,000, with chutes and a scenic railroad, all kinds of attractions, and a pavilion 120 x 120 feet with a band stand in the center. As there is almost an unlimited number of feast days, besides the days of celebrations for the large and numerous colonies of foreigners, the park ought to be crowded almost all the time. Pyrotechnic displays, a novelty in Mexico, will be a leading feature. Mr. Baumann is also contemplating the [illegible] of some of the great New York [illegible].

THE AL. G. FIELD GREATER MINSTRELS.

Al. G. Field, who is now in his sixteenth year as a minstrel manager, has this season an organization that [illegible] and for the diversified amusement offered in its performances. A special feature this year is Sheik Hadji Tahar's tribe of Moorish [illegible], consisting of acrobats, gun spinners, [illegible] and horsemen. These performers appear in a spectacle called "The Fete at Mecca." They will be at [illegible] after May 10 for engagement at parks and summer resorts. Mr. Field is preparing to change his entertainment considerably next season, and in consequence he offers for sale several settings and [illegible] to the drama, Darkest America. [illegible] from competent performers and [illegible] in regard to next season. On an[illegible] page of this issue will be found the particulars [illegible] Field's attraction and his wants.

TOUR TO BE RESUMED.

The destruction of the Coates Opera House by fire could not have happened at a more unfortunate time for Mr. Walker Whiteside. His tour this season has been unusually successful, and he had [illegible] scenery, costumes and properties for [illegible] complete productions. These were [illegible] Coates fire, where Mr. Whiteside [illegible] to splendid business. The [illegible] in the towns ahead [illegible] for a continuance [illegible] cus, that Mr. Whiteside [illegible] man Brothers [illegible] with scenery [illegible] ener. Mr. [illegible] New York [illegible] for the [illegible]

BROOKLYN AMUSEMENTS.

[illegible] Saturday, Feb. 16.

[illegible] exceptional bill was [illegible] stranger to local vaudeville [illegible] of disjointed English [illegible] of song, excruciatingly funny [illegible] both the orchestra [illegible] and in conclusion, a [illegible] recital of "The Face on the Bar Room Floor," in which [illegible] Bernard demonstrates the possession of real dramatic instinct. Clayton White and Marie Stewart, assisted by Belle D'Arcy, were again seen in that original and amusing playlet [illegible], which not only repeated its former favor, but [illegible] stronger than on its first presentation [illegible] D'Arville was welcomed by her hosts of admirers, who quickly took note that her fine voice [illegible] its meridian, her selections being [illegible] and "The Holy City." An interesting little act, A Sunday with Aunt Martha, interpreted by Charles Lothian and Mary Dupont, served at once to establish the latter as a decidedly bright, winsome and promising young actress, who is quite sure to be heard from later. Johnnie Carroll sang, as only he can, those touching ballads, "I Don't Like the Irish" and "The Mick That Sent the Pick." In his introductory number, one of intended pathos, Mr. Carroll was not so happy. Bert Coote, aided by Louise Sebrof, Charles McDonald and Marie Pavey, served Supper for Two to the great satisfaction of all. Miss Pavey is by long odds one of the best, if not the best, leading women that Mr. Coote has yet had. Thurman, the card manipulator, gave a fine exhibition of palming and digital dexterity. O'Rourke and Burnette started the show with a display of buck dancing in wooden shoes, the curtain being rung down by Mr. and Mrs. Lote Silver and their illustrated songs. Manager Henry W. Behman next offers as his special features Henry E. Dixey, Dolly and Milton Nobles, Clarice Vance, and Charlie Case.

A Royal Family did well at the Montauk throughout its fortnight, each of the seventeen presentations being before houses practically sold out. In addition to the notable work of ever delightful old Mrs. Gilbert, and the charming impersonations of Annie Russell and Orrin Johnson, the dramatization of Cardinal Casano, by W. T. Thompson, is a study so original and distinctive as to leave an indelible impress on the recollection. May Irwin follows in Madge Smith, Attorney, the second production during her recent stay at the Bijou across the river. For some seasons back Miss Irwin has so timed her local visits as to always reach Brooklyn for Washington's Birthday week.

The Orpheum retained the Agoust Family for a second week, they being shifted from the end of the programme to the conclusion of the first part. Della Fox, last seen locally at the Columbia in The Little Host, in the early spring of 1899, gave two songs, the first, in summer street attire, a coon ditty; the second, in male attire, a pathetic reminder of the old Wang days. Rauschle, the European impersonator of celebrities, proved one of the best in his line yet seen here. His subjects are aptly chosen, truthfully, and in some instances startlingly, depicted, with a vein of humor that meets with ready indorsement and approval. Maude Nugent proved what an important factor witty lines distinctly enunciated are to a singer, her second song being provocative of a rousing encore, in response to which she gave "Pinkie," the chorus of which was much added to by the sweet and facile voice of her boy assistant, standing in the lower left proscenium box. The Marvelous Eddys, for some time most expert in head to head balancing, have of late become notably proficient and original in that feature, and with good reason might challenge supremacy in their especial field. Al. Leech and his Three Rosebuds provoked hearty laughter in Examination Day at School. Talbot and Davidson were again entertaining in their "De Risky-Irvin" travesty. The Woman in White being the concluding number, prior to which were seen Lew Sully, Vernon, and the Crane Brothers. Manager Percy Williams' coming headliners are Lydia Yeamans-Titus, Wright Huntington, Lillie Western, Eva Williams, and Jack Tucker.

Henrietta Crosman, during the season of 1897-98, when at the head of the stock company installed by Hyde and Behman at the Park Theatre, built up a large, admiring and loyal following, which has since noted with interest her appearances in various parts of the country, and rejoicing heartily at the success of her Mistress Nell, which was recently acted 104 consecutive times in Manhattan. She presented that play for the first time in this borough at the Academy of Music, beginning St. Valentine's night.

In general the olio of the Novelty was excellent, Madame Adelaide Herrmann presenting her always interesting Night in Japan, Mr. and Mrs. Jimmie Barry making Mrs. Wilkin's Boy the recipient of many well earned laughs, and the comedy ponies, dogs and monkeys of Harry Howard establishing an enviable reputation for the skill of that trainer. Mabel Maitland, who has mastered to a nicety the dialect and voice intonation of the simon pure Southern darky, deserves credit and recognition for originality, as it is distinctly different from the generally accepted goods passing current as the real thing, which, as a matter of fact, is simply a product peculiar to the Tenderloin sections of the large cities. Other features were Brown, Harrison and Brown, Zimmer, McMahon and King, George H. Wood, and the vitagraph views of the Joan of Arc spectacle. Manager Percy Williams' next underlines Al. Leach, Lew Sully, Johnnie Carroll, and Max Cincinnati.

The Burgomaster, written by Frank Pixley, with music by Gustav Luders, which received a long run in Chicago last summer, but had only a relatively brief term at the Manhattan, across the river, occupied the Columbia with only fair results. Self and Lady are next there, with the Whitney and Knowles production of Quo Vadis to follow.

The Williams Music Hall had Sager Midgley and Gertie Carlisle, Ollie Hood, Johnson and Dean, James Miller, the Tennis Trio, James and Fanny Donovan, Max Cincinnati, Pierce and Egbert, also Haines and Pettingill. For the ensuing week Manager Williams plays the Sam Devere troupe.

Matthews and Bulger's concoction, The Night of the Fourth, occupied the Amphion, where Liebler and Company's noteworthy production of Leo Ditrichstein's adaptation of Robert Grant's novel, "Unleavened Bread," is next on view.

The Star had the Broadway Burlesquers, the central figure of interest being Harry Le Clair. Manager William L. Bissell's following booking is the Royal Burlesquers.

Harry Lacy's revival of The Still Alarm at the Bijou was notably successful. This old time hit has been just long enough out of sight to give the right zest to a rehearing of it. Mr. Lacy's Jack Manley is again a characterization that pleases the masses, and when the management is liberal, as is evidenced by the presence in the cast of such players as Frank C. Bangs, a satisfying exactment is certain. Manager Lewis Parker follows it with An African King, with The Mormon Wife for the week after.

The Empire displaces Rose Sydell's London Belles for Robert Manchester's Cracker Jacks.

The Dairy Farm repeated at the Grand Opera House the good impression it made when seen at the Bijou last season. Manager Lewis Parker next has that classic, McFadden's Row of Flats, with Lost River to next come in view.

The Australian Burlesquers are evicted from the Unique to give space for Robert Manchester's Cracker Jacks.

The Gayety had the usual top notch attendance with McFadden's Row of Flats, which always hits the denizens of "Pickleville" and "The Flooded District" with a solar plexus blow of approval. Manager Lewis Parker has In Old Kentucky to follow, with Maggie Cline and A Wise Guy coming after.

One of Corse Payton's traveling companies occupied the Payton with The Octoroon, which is set aside for The Banker's Daughter, in which Mr. Payton and Etta Reed are to reappear with the house stock.

After seven weeks' trial at the Park, Manager Frank E. Baker moved his forces up to the Criterion last Monday, that house having been dark since the fiasco of Dec. 15. For his eighth week in Brooklyn, Mr. Baker presented Captain Letterblair, which is retired for The Girl I Left Behind Me.

The Lyceum takes away The Sidewalks of New York to display The Slaves of the Orient.

The B. S. Spooner Stock took control of the Park last Monday, and put on A Soldier of the Empire, which is set aside for That Girl from Texas. The tariff set in force by Manager Baker is retained, 10-20 cents being the afternoon limit, while 10-20-30 cents is the top figure at night.

Edouard Strauss had but a half filled house at the Academy of Music on Monday night for the second and final appearance of his Vienna Orchestra in this borough.—Frank M. Hoyt has had charge of the Montauk during the illness of his mother, and since her removal to Lakewood, save for help from Treasurer Edward Trail, the entire responsibility has devolved upon him. When it is remembered that Mr. Hoyt has not yet seen his twentieth birthday, it will readily be conceded that he has acquitted himself with much credit.—Some striking developments in the conduct of the local vaudeville field are on the tapis.

JUSTAND FAIR.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Keith's has one of the attractions for which Boston has been waiting some time to lead the long and interesting programme 18-23. The Agoust Family made their first local appearance in Boston under most favorable circumstances and scored an enormous hit by the wonderful dexterity displayed. New features were introduced for the fifty society girls, whose drill under leadership of Captain C. W. Eddy is the topliner still. Alcide Capitaine returns after a long absence, and other features are John T. Thorn, Grace Carleton, Frank Urban, Amael, Techow's Cats and Dogs, Binns and Binns, Aborn and Drew, Tom Heffron, O'Brien and Jennings, Carr and Jordan, and the biograph.—For the bill at Music Hall 18-23 Edgar Atchison-Ely is the topliner, with Mr. and Mrs. Sidney Drew in When Two Hearts are Won as a close second. Others are Louise Gunning, the Three Lelliotts, Nogge and Adams, the William H. Windom quartette, the Ladies' Stanton string quartette, John [illegible], Billy Carter, Murphy and Dunn, Gilmore and [illegible], Deane Brothers, Wood and Wood, Eloise and the vitagraph.—This is the second and last week of Rose Booth at the Howard Athenaeum, where she has proved successful. The Vagabond Burlesquers present Tenack and Steele, Morris and Daly, the three Nudos, Mignani Family, and Lillian Washburn. The house olio includes Nat M. Willis, Belle Stewart, O'Rourke and Burnette, Sheridan and Forrest, Baker and Lynn, De Camo, Gertie de Milt, Saville and Stewart, Kitty Mills, and Ed. Cannon.—The City Sports have Carrie Nation's Saloon Wreckers for the smoking concerts at the Palace, and the other features of the bill are Brandon and Clare, Magnolia Trio, Craig and Ardell, Mark and Kitty Hart, Kitty Miley, and the Josselin Trio.—The Rentz-Santley co. is back in Boston again at the Lyceum, with Polk and Tresk, Barrington and Martell, the Leonards, Boyce and Wilson, Lottie Elliott, Charles Robinson, and Kittie Bingham.—At Austin and Stone's the vaudeville programme for this week presents the Dexerna Family, Ada Claude, Swain and Fields, Ross and Thomas, Imperial Minstrels, Ben Hunn, Millar Sisters, Harry and Sadie Daly, Harry Larrett, James F. Wilson, White and Becket, the Juggling Thorns, Alice Alva, and the Madrigal Boys' Choir.—One of the vaudeville houses got into trouble last week by selling a ticket to the gallery to a boy wearing a sweater. Then the censor of fashion decided that his costume was not en regle, and he was ordered out and his money refunded. The boy took it, but the matter was placed in the hands of a lawyer, who proposes to make an interesting case of it and call all the other managers in town as expert witnesses.

JAY BENTON.

PHILADELPHIA, PA.—Another monster programme at Keith's this week is receiving patronage that the management may well be proud of. Sam Bernard, the favorite comedian, heads the list. It is the fifth week of The Girl With the Auburn Hair, and the others are Belle Davis, Grapewin and Chance, McPhee and Hill, May De Sousa, Stanley and Wilson, Elseeta, Harmony Four, E. A. Couturier, Nelson and Milledge, Budd Ross, Gaspard Brothers, and the biograph.—One of Philadelphia's 400, Mrs. Clement Drexel Biddle, known as the "Queen of the Navy," is the card this week at the Grand Opera House, being her first appearance in local vaudeville, although seen before on the dramatic stage. The programme also introduces Alice Pierce, Patrice, Wayne and Coldwell, Fisher and Carroll, Bobby Gaylor, Caron and Herbert, Joseph Adelman, Henry Lee, and Wormwood's Dog and Monkey Circus. Business is capacity.—Harry W. Williams, Jr.'s, Imperial Burlesquers are at the Trocadero. The olio includes Barton and Ashley, Blanche Newcomb, Whitelaw and Stewart, Phyllis Ruffell, Bulla and Raymond, and Darmody. Business large. 25, May Howard co.—At the Lyceum are the Rose Hill English Folly co., with Collins and Collins, Catherine Rowe Palmer, Webber, Berry and Hughes, Willard and Wheeler, Phil McFarland, and James Lee in the olio. 25, American Burlesquers.—Harry C. Bryant's American Beauties hold out this week at the Star with Lillian Perry, Nolan and White, Perry and Burns, Leo and Chapman, and Gus Saville. Crowded houses.—The Broadway Burlesquers, with Harry Le Clair and Melrose Brothers as special features, are at the Kensington attracting good houses. 25, Williams Imperials.—A new vaudeville house is this week added to the list, being the Empire Theatre in Frankford, under management of Paul N. Furman, who has secured a three years' lease and opened 18 with daily matinees, excepting Mondays. Prices from 10 to 50 cents. The bill includes George M. Monroe, Stella Lee, Ching Foo Lee, Armstrong Brothers, Eddie Leonard, Esterbrook Brothers, Busch and Gordon, and Fitzpatrick and Tapper.

S. FERNBERGER.

BUFFALO, N. Y.—Shea's Garden: Crowded houses were in attendance 11-16, to enjoy an excellent programme, in which were Marie Wainwright and co., in her sketch, Josephine and Napoleon; George Evans in a clever monologue, the Merrills, expert bicyclists; the Willis Troupe of accomplished musicians, Gertrude Haynes and her choir celestial, the Andersons, dancers, the Three Polsferes, Frederick Howard, a clever musician; Bunth, Rudd and co., and the cineograph.—Court Street: Al. Reeves' co. was warmly applauded by big audiences 11-16. Hits by Reeves, Inez Mecusker, Trimm, Roeder and Trimm in trio of local bag punchers of wonderful skill; Kelly and Reno, Mitchell and Cain, Leroy and Woodford, and Gracie Leonard. Oriental Burlesquers 18-23.—Niagara: Sporty Maidens Burlesque co. in a showy burlesque entitled Fidelia, drew well 11-16. Specialties by Mazie Long, Sefton and Deagle, Trixie Coleman, Rossley and Rostelle, Little Gypsy, Kennedy and McDell, Bessie Gilmore, and the Stewarts pleased.—Wonderland: Closed on account of rebuilding into the new Academy of Music. The interior is to be torn out and replaced in fireproof order.—Lafayette Square: The construction contract has just been let to William M. Luther, to be completed by May 15, for $75,000. The Lafayette Square Theatre Co. has been organized, with James L. Kernan, of Washington, president; Harry W. Williams, of Pittsburg, vice-president; George W. Rife, of Baltimore, secretary and treasurer; Charles H. Knapp, of Baltimore; William M. Luther, and Clara Bagg, of Buffalo, directors, and Charles M. Bagg, manager. Negotiations with Weber and Fields to open the house and play an extended engagement during the Pan-American are in progress.—Elmwood Beach is also to be supplied with an elaborate list of attractions as soon as the Summer season opens.

FRANK B. WILCOX.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): The bill 11-16 contained a number of entertaining features and the house was filled at every performance. One of the biggest hits of the bill was made by Belle Davis and her "picks." Following close to her in the line of popularity came Matthews and Harris, in Adam the Second; Al. Shean and C. L. Warren, in Quo Vadis Upside Down; Charles Wayne and Anna Caldwell, in A Game of Bluff, and Milton Aborn and Dorothy Drew, in The Plumber. The remainder of the bill contained good acts by Hal Merritt and Florence Murdock, Nelson and Milledge, Allan J. Shaw, Torcat, the Asbeys, Ella Chapman, Maud Townsend, Walter Hyde, and biograph. 18-23: Della Fox, Streator Zouaves, Hal Davis and Inez Macauley, Raymond and Kurkamp, Frencelli and Lewis, Kolb and Dill, Le Roy and Levanion, biograph, Dick and Alice McAvoy, Si Stebbins, and the Two Cyrenes.—Olympic (Spitz and Nathanson, managers): The Vagabonds appeared 11-16 in a good bill to good houses. In the olio Lillian Washburn, Klein and Clifton, and the Three Nudos made hits. Others were Morris and Daly, Tepack and Steele, and the Mignani Family. Flynn's Big Sensation 18-23.—Westminster (George H. Batcheller, manager): The Rentz-Santley co. gave the best performances of the season 11-16. The co. did a very good week. Prominent are Lottie Elliott, Kittie Bingham, the Two Jacks, Boyce and Wilson, Barrington and Martelle, Charles Robinson, Salina, James and Sadie Leonard, and Polk and Tresk. Utopians 18-23.

HOWARD C. RIPLEY.

WASHINGTON, D. C.—This week Manager Chase has leased his new Grand Opera House to the annual Congress of the Daughters of the American Revolution. Feb. 25 the Orpheum Show. Business large.—Weber's Parisian Widows crowd Kernan's Lyceum. In the olio are Williams and Aleene, Snyder and Buckley, Falke and Lillian, Johnstone Brothers, Gallagher and Barrett, and Elliott and Aleen. Vanity Fair 25.—The May Howard co. are at the Bijou, commencing the week with two large audiences. The entertainers are Jeff Barton, Lillian Cooley, Lucy Lane, Marion and Pearl, St. Claire and Celeste, and Sheridan and Flannagan.—Items: Schuyler Stokes, advertising agent at Chase's new Grand has accepted a position with Jules Delmar for the Summer at Celeron, Jamestown, N. Y.—The White Rats will give a single performance at the Columbia Theatre, March 3, the proceeds to go to the benefit of the organization. On that night this city will be crowded with visitors to witness the inauguration, and the money result should be large. Those that will appear comprise George Fuller Golden, Dolan and Lenharr, Bonnie Thornton, Caicedo, Dillon Brothers, Review Comedy Four, Alice Shaw, Linton and McIntyre, and James J. Corbett.

JOHN T. WARDE.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; P. F. Nash, resident manager): The big business continued 11 and the performance was of the best, including C. P. Flockton and Caroline Richings, in the one-act drama, The Old Story; George W. Day, who convulsed his hearers with his songs and jokes; Banks and Winona Winters, the latter of whom gives great promises. She is clever, graceful and pleasing. Vera King, Henderson and Ross, Trask and Gladden, and the Goolmans. Coming 18: Carroll Johnson, Charles R. Sweet, Dillon Brothers, Gavin and Platt, Stirk and Anta, and the Musical Kleists.—Gaiety (Agnes Barry, manager): Phil Sheridan's City Sports 7-9. Brandon and Clare, the Magnolia Trio, Craig and Ardell, Mark and Kitty Hart, Kitty Miley, and the Josselin Trio were in the co. Ed Rush's Bon Tons opened 11-13, in The Homely Twins, a pipe dream in one puff. Dot Davenport, Shayne and Worden, Barrett Brothers, Viola Sheldon, Byron and Langdon, and David Nowlin succeeded in driving dull care away. W. B. Watson's American Beauties 14-16. Rose Sydell's London Belles 18-20.

CHARLES N. PHELPS.

ST. LOUIS, MO.—The Columbia did immense business with a very fair bill 11-17. Max Waldon, the German female impersonator, carried off stellar honors. Emily Lytton and co., Ward and Curran, and the Musical Kleists were strong hits. Managers Middleton and Tate have this bill 18-24: Allison Troupe, Barnes and Sisson, Buoman and Adelle, A. O. Duncan, Bessie Monroe, Fox and Summers, Carlisle and Camp, Will H. Fox, Clayton, Jenkins and Jasper, Marvelous Hoopers, Clayton and De Shon, Excelia and Heath, and the kinodrome.—The Jolly Grass Widows played a return at the New Standard 10-16 to good business. Rice and Barton's Big Gaiety co. opened the new Standard 17 at the old location, Seventh and Walnut, to big business. Manager Butler's remodeled house makes a bright appearance, as the interior of the building is all new, and the designs and decorations are especially attractive. The olio: Adelaide Marsden, Eckhoff and Gordon, Revere Sisters, Mullen and Dunn, and Rice and Elmer. A Social Maid 24.

J. A. NORTON.

INDIANAPOLIS, IND.—The Grand had another great bill 4-9. Robert Hilliard and co. presented The Littlest Girl, as artistic a gem as has been seen in many a day. Wormwood's dogs and monkeys, Josephine Gassman and her pickaninnies, Mr. and Mrs. Dan Hiatt, Seymour and Dupree, Conkley and Huested, and Nora Bayes were all good. Business continues large.—Fred Irwin's Majestics drew good houses at the Empire 4-9. Mrs. Van Schaack was featured. The balance of the bill, which did not rise above mediocre, was Morgan and Otto, Katherine Dahl, Percy Walling, the two Macs, Kittie Irwin, Millie Valmore, Marie Devere, and the Three Martells, cycle trick artists, who were very well received.

WILLIAM BLAKEMAN.

JERSEY CITY, N. J.—The Bon Ton continues with its usual big patronage, and the present season promises to surpass all former ones. Weber's Dainty Duchess co. opened here 11-16, giving a fair performance. The olio has Ruby Marion, Russell and Tillyne, Annette Peyser, Eddie Gifford, James Ten Broeck, Maud and Edith Harvey, Maxmillian and Shields, and Mersel and Olwell. Merry Maidens Burlesque co. 18-23. City Sports 25-March 2.—Items: Ruby Marion conducts the orchestra for the opening overture and plays cornet solos with the Dainty Duchess co.—A number of changes will occur in the personnel of the Dainty Duchess co. 16. Maxmillian and Shields, and James Ten Broeck are to close.

WALTER C. SMITH.

PITTSBURG, PA.—The Sam Scribner co., with Ezra Kendall as the headliner, was at the Duquesne 11-16. Mr. Kendall has a new monologue which was laughed at from start to finish. Fred. Hallen and Mollie Fuller appeared to advantage in His Wife's Hero. Other good features were Fisher and Carroll, Joseph Adelman, Caron and Herbert, La Page Sisters, Wartenberg Brothers, and Grant and Grant. Reilly and Woods' co. 18-23.—The Tammany Tigers Burlesque and Extravaganza co. were at the Academy 11-16. Henrietta Dreyer made a hit with his singing. Others were Catlin and Brown, the Glockers, Sam J. Adams, and the four Collinis. Next week, American Burlesquers.

L. W. MENDENHALL.

CINCINNATI, O.—The May Howard co. made their first local appearance in several seasons at the People's 11-16, reinforced for the occasion by Tom Sharkey. The burlesque made a hit. In the olio Howard and Barton, Sheridan and Flannagan, St. Claire and Celeste, and Lucie Lane won success.—There are many strong features in the Columbia bill 11-16, notably Josephine Gassman, Lew Bloom, May Wentworth, Patti Rosa and co. Seymore and Dupree, Mr. and Mrs. Hiatt, Ellen Vetter, Maxwell and Simpson, and M. Langslow. The cycle racing of Harry Gibson and Charles Miller also attracted attention.

H. A. SUTTON.

OMAHA, NEB.—As usual the Orpheum opened a week's engagement with two large audiences 10. The acrobatic Olraes are worthy of special mention, as is also the singing of Bettina Girard. Others are the Davis Children, Cloud and Kershaw, John Le Hay, Terry and Elmer, the juggling Normans, and the kinodrome.—At Miaco's Trocadero, the Victoria Burlesquers include Aggie Behler, Curtis and Sidman, Reid and Gilbert, St. John and Nicolai, Weiland, and Ed Begley. Business promises to be large, as usual.

J. R. RINGWALT.

CLEVELAND, O.—Joseph Hart and Carrie De Mar are the headliners of the bill at the Empire 18-23. Others are Hugh Stanton and Florence Modena, Robertus and Wilfredo, Howe, Wall and Walters, Lotta Gladstone, the Three Mascagnos, Hanson and Nelson, and Nettie Carroll.—Harry W. Williams' Own co., which comes to the Star 18-23, is composed of Clifford and Huth, the Three Mortons, the Mimic Four, Lawrence Crane, Zazell and Vernon, Clemence Sisters, Smith and Fuller, and the Rudd Brothers.

WILLIAM CRASTON.

ST. PAUL, MINN.—Star (Miller and Wittig, lessees; M. H. Singer, manager): Hurtig and Seamon's Bowery Burlesquers began a week's engagement 10-16. Opened to houses packed to the doors. The olio embraces Neva Aymar, Farrell-Taylor Trio, the New York Four, Palmer Sisters, Hilton Sisters, Maude Elliott, Marie Richmond and Andy Lewis, and Campbell and Caulfield. The performance took well. Harry Morris' Twentieth Century Maids 17-23.

GEORGE H. COLGRAVE.

MILWAUKEE, WIS.—Irwin's Burlesquers opened a week's engagement at the Star 10 to a full house. The attraction proved one of the best of its class, and the audience was highly appreciative. The olio was contributed to by Edith and W. E. Browning, Watson and Bernard, Mlle. Marie, Grace Mantell, and others, and the burlesques were clever and entertaining. The Butterfly Extravaganza co. 17-23.—The Zoo is doing a prosperous business at the Cyclorama Building.

CLAUDE L. N. NORRIS.

TORONTO, ONT.—Shea's (M. Shea, manager): Mrs. Katherine Bloodgood was the feature week 11. The audiences have been large. Others on the bill are Press Eldridge, Jess Dandy, Les Magnos, James O. Barrow, John Lancaster and co., Eckert and Berg, Louise Gunning, Derenda and Breen, and James and Marie Finney.—Royal (J. C. Coulson, manager): An ordinary knockabout variety show was put on 11, with very small results.

J. V. McAREE.

MINNEAPOLIS, MINN.—Harry Morris' Twentieth Century Maids presented an entertaining bill at the Dewey week of 10, opening to very good business. Harry Morris, Carrie Massenery, Martha Harlman, Johnson Trio, Udell and France, Lillie Lancaster, Myrtle Tresidor, Melville and Conway, Mareena and Martilla contributed good specialties.

F. C. CAMPBELL.

TOLEDO, O.—Empire (Hurtig, Seamon and Co., managers; Al. Stern, business manager): A bill without a weak spot drew big houses 10-16. The following appeared: Helen Mora, Burton and Brooks, the Halloway Trio, Mr. and Mrs. M. B. Curtis, Lizzie B. Raymond, Knickerbocker Quintette, the Colbys, Nichols Sisters, and O'Neill and Torp.

C. M. EDSON.

FALL RIVER, MASS.—Empire (Desmond L. Place, manager): Rentz-Santley Burlesquers 7-9 merited the large business they drew. A strong olio is given by Kittie Bingham, Boyce and Wilson, Barrington and Martell, Salina, James and Sadie Leonard, Polk and Tresk, and Charles Robinson.—Casto (Al. Haynes, manager): The Silvers were topliners 18-23 and were warmly received. The first three days saw Larry and Annie Conners, Frank Whitman, Lulu Theis, Browning Sisters, Kennard Brothers, Morgan and Burke, and Julian Rose. The last half of the week there appeared Mr. and Mrs. Wiley Hamilton, Margaret Rosar, Robbins and Trenaman, Max Ritter, Mr. and Mrs. Razare, Sully and Logan, and Mlle. Garretta.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, lessees): An excellent bill was presented week of 4-9, including George Evans, Stewart and Gillen, Lozelle, Astral, John T. Ray, Hedrix and Prescott, Burr and Evans, Trenaman and Robbins, and Ruby Marion, who scored a big hit.—Mechanics' Opera House (Soyer and Goodwin, lessees): Serviss and Buevier's English Stars pleased large audiences week 4-9. Those on the bill were: Johnson and Stanley, Coulter and Mann, Karmot, Leslie McAvoy, Corelli Brothers, Latimore and Leigh, Louise Buevier, Sisters Burdock, the Winchesters, and Sefton and Seagle.

ATLANTA, GA.—New Lyceum (R. Coley Anderson, manager): This house had all it could do to handle the crowd on opening night week of 9. McDonald and Martelle, in Her Sister's Beau, were accorded a warm reception. Marsh and Sartella pleased. Anna Whitney was one of the best on the bill. The pronounced hit of the evening was the three Gardner Brothers. The Strakosch Opera co. in a condensed version of Trovatore delighted everybody. The biograph concluded the bill.—Imperial (Frank Binney, manager): Business continues good. New faces and bill week 18.

NEW BEDFORD, MASS.—Sheedy's Theatre (Sheedy and Buffington, managers): Week 11-16: Miett's dogs, James Irwin, Mr. and Mrs. John R. Wright, Williams and Melburn, Ella Morris, Merrick and Rozella, Mrs. H. Mendall Tenant, and Gray's marionettes. Big business continues. People are frequently turned away. Dennis Haworth has been engaged as pianist.—Palace (A. J. Leavitt, manager): Week 11-16: A popular bill is presented by Philis Gilmore, Knox Brothers, Klondike Trio, Stein and West, Myra Dean, and "Happy Dick" Turner.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; J. E. Wiggins, manager): Week 11-16: Joseph Hart and Carie De Mar, Stebbins, Staley and Birbeck, the Yamamotos, Flatow and Dunn, Mlle. Rialta, the De Muths, Lawson and Nanon, and the biograph.—Empire (H. C. Jacobs, manager): Sam T. Jack's Burlesquers appeared to large houses week 11-16. The olio included Ben Neff, Frank Fisher, Pete Griffin, George B. Hoyt, the Darrells, Billy Clark, the Simpsons, Julia Waters, Flora Simpson, and Mabel Hazelton. Ed. Rush's Bon Tons 18-23.

SYRACUSE, N. Y.—Grand Opera House (Graff and Shubert, managers): Rose Coghlan, assisted by Louis Massen, was the headliner 11-16, and made a hit in The Ace of Trumps. Corinne, John Kernell, Montague and West, Bartlemes, Mr. and Mrs. Harry Thorne, Onri Family, Castellet and Hall, and Bijou Russell also appeared. Business good. Week 18-23: Eleanor Falk, Cushman, Holcomb and Curtis, George W. Day, Hal Stevens, Musical Craigs, the Tybells, Caswell and Arnold, Jacklin and Ingram, and the Yamamoto Brothers.

NEWARK, N. J.—The programme at Waldmann's week 11-16 is made up of first-class artists. The co. is Harry W. Williams' own, and the olio includes Clifford and Huth, Zazell and Vernon, Clemence Sisters, St. Onge Brothers, the Three Mortons, Lawrence Crane, Smith and Fuller, Mimic Four, and Budd Brothers. Big business. 18-23, Roble's Burlesquers.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): The Great Lafayette and his own co. took possession of the Wonderland week 11-16, giving an excellent bill and playing at every performance to S. R. O. He held his audience puzzled and delighted. All of the acts were strong. James J. Norton was second to the star in his monologue. Others were Howard and Bland, Kelly and Ashley, Maud Meredith, Stine and Evans, Smith, Doty and Coe, and the Farleys.

LAWRENCE, MASS.—Casto (Al. Haynes, manager): Professor Cyrus Weeks gave an illustrated lecture on "Ben Hur" 10 to a large house. The Bachelor Club was the feature of one of the best bills of the season 11-13. Others were Edna Murilla, Baker and Lynn, Bruns and Nina, Abbott and Morton, John T. Ray, and the biograph. 14-16: Ellsworth and Burt, Claudius and Corbin, Marie Somers, Gordon H. Eldred, Nellie V. Nichols, Sanford and Hensel, Lowenberg Sisters, and Dick and Kittie Kumins. Business continues good.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 11, a strong bill, including Hattie Belle Ladd and co., Canfield, Cronin and co., in The Man from Oyster Bay; Hal Stevens, Eldora and Norine, Hedrix and Prescott, Clark and Burton, Burke's dogs, and the Garcinetti troupe, gymnasts.—Auditorium (Agnes Barry and Co., managers): The Vagabonds gave one of the best bills of the season 7-9, and Dinkin's Utopians were close after them 11-13.

YOUNGSTOWN, O.—Park (E. Stanley, manager): Second week of this pretty house was a record breaker, and crowded houses ruled. The programme included Milton and Dolly Nobles, in A Blue Grass Widow; H. V. Fitzgerald, Manly and Rose, the Van Aukens, Welsh, Francis and co., Mr. and Mrs. Sam Mayfield, Seeker, Wilkes and Seeker, Jr., Mr. and Mrs. Neil Litchfield, and the biograph. The new theatre promises to be a success.

LOS ANGELES, CAL.—Orpheum (Eric Pollock, manager): Week of Feb. 4-11: Lockhart's elephants gave a wonderful performance. The Montmartrios' rendition of operatic selections was most satisfactory. Hacker and Lester, cyclists; Swigette and Clark, Pearl Tilton (a localite), Rose Lee Tyler, Eugene O'Rourke and co., and Billy Link were the other features. Foy and Clark, Warren and Blanchard, and the Brothers Bard arrive 11.

DETROIT, MICH.—At Wonderland week 11 the bill embraced Eleanor Falk and her "pansies," who made a big hit; Isabelle Urquhart and Gerald Griffin in Even Stephen, which went splendidly; Howe, Wall and Walters, Carlisle's dogs, Will H. Murphy and Minnie Allen in The Bifurcated Girl, Charles Kenna, and the biograph.

TROY, N. Y.—Star (William H. Buck, manager): American Beauty Burlesquers 11-13 drew fine audiences. Specialties by Mildred Murry, Brothers Lassard, Spencer Brothers, Dupre and Yale, Allen and Appleton, and Diamond and Marsh.—Item: Mrs. Margaret Buck, wife of Manager William H. Buck, died 14, after an illness of four weeks.

NEW ORLEANS, LA.—Academy of Music ("Parson" Davies, manager): An excellent bill 10-16 consisting of Albani, Billy Rice, Wertz and Adair, Worden and Sheppard, Fern Melrose, and the Thropp co., in which Clara Thropp is the central figure. The vederscope is an additional attraction. Moulin Rouge co. 17-22.

RICHMOND, VA.—Bijou (Jake Wells, manager): The large audiences at this popular resort week 11-16 attest to the excellence of the bill, which is headed by the Russell Brothers. Others are Etta Butler, Prevost and Prevost, Stelling and Revelle, Donahue and Nichols, Lavender and Thomson, and Hamilton Hill.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): The same old story, good business. People 11-16 are Charles Leonard Fletcher, Roberts, Hayes and Roberts, the Two Lamonts, William Rowe, Conway and Held, McRae and Wyatt, Esterbrook Brothers, and Wood and Ray.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, proprietor; Clarence Leonard, manager): Week 11: The two Cliffords, Castle Sisters, Burton and Bowee, Franchetti, J. W. Keley, Charles Gilroy, Josie Maloney, Ida Moncrief, Frankie Long, Minnie Lyons, and stock.

SCRANTON, PA.—Gaiety (Alfred G. Herrington, manager): The Broadway Burlesquers 7-9. Big houses. In the olio were Harry Le Clair, Lillian Leroy, Dailey and Hilton, and Bailey and Madison. The New London Gaiety Girls 11-13. The Ramblers 18-20. Al Reeves 21-23.

LOUISVILLE, KY.—Howard and Emerson's co. drew large business at the New Buckingham 10-16 presenting A New York Girl and the following olio: Kelly and Davis, Swor and Devoe, Kitty Nelson, Anderson and Wallace, the Livingston Family, and Howard and Emerson. Jolly Grass Widows week 17.

NORFOLK, VA.—Granby (Otto Wells, manager): Week of 11: Streator Zouaves, Wright-Huntington and co., Gus Williams, Ed Latelle, Morrelle and Evans, Rixford Brothers, and Bennett and Young. House filled at every performance. Each number A1.

PATERSON, N. J.—Bijou (Abe Leavitt, manager): Imperial Burlesquers 11-16 drew good audiences. Co. composed of Whitelaw and Stewart, John E. Cain, Ashley and Barton, Blanche Newcomb, and Darmody pleased. Dewey Extravaganza 18-23.

WORCESTER, MASS.—Park (Shea and Wilton, managers): Week 11-16: Georgia Gardner and Joseph Madden, the Four Otts, Hodges and Launchmere, America's Comedy Four, Joe O'Hare, Montrell, Deaves' Marionettes, and the biograph.

GLENS FALLS, N. Y.—Capitol Music Hall (John Donahue, proprietor): Week 11-16: May Lester, Eleanor May, Will Pattie, Babe Ross, Lang and Sharpe. Attendance good.

MILFORD, MASS.—Palace (E. H. Streeter and Co., managers): Crowded house at every performance. Bill week 11: Charles Jackson, Annie Martin, Hall and Clifton, Rita Ponns, and Max English.

NEW BRITAIN, CONN.—Opera House (W. W. Hanna, manager): Kings and Queens 13, 14 canceled. Trocadero Burlesquers 15.

MIDDLETOWN, CONN.—McDonough (W. J. Berrie, manager): Waldron and Bryant's Trocadero Burlesquers 14 to the capacity, giving satisfaction.

BALTIMORE, MD.—The Orpheum Show is the attraction at Chase's.—Vanity Fair holds the stage of Kernan's Monumental.

VAUDEVILLE.

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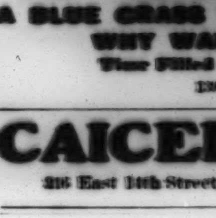
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CORRESPONDENCE.

(Continued from page 6.)

in The County Fair. The Power Behind the Throne 18. Schiller Stock co. 19-23.——ITEMS: The Elks have secured Primrose and Dockstader's Minstrels for their annual benefit April 20.—Mrs. Eugene Rook, wife of Manager Rook, is now at Los Angeles.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Too Rich to Marry 5; good house; co. well balanced; Dollie Davenport, Mary Firmier, Inez Barbowe, Marie Sanger, J. P. MacSweeney, Thomas P. Haber, Samuel D. Nelson, Harry Raymond, and Alf. Johnson were all good. A Million a Minute 7 and Down on the Farm 13 canceled. The Black Diamond Express 20. Human Hearts 22. They Want Me 26. Eight Bells March 8.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Elks' Minstrels 5, 6; large and appreciative audiences. For Her Sake to good business 9; audiences pleased. Heck's Metropolitan Players in The Three Musketeers 11 and Eileen Aroon 12 to good houses; performances pleasing; the co. will continue to 16. Maze Dressler 20. The Bowery After Dark 21. Mistress Nell 23.——ITEM: Hardin Berthume, of this city, has joined the Metropolitan Players.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, sharing managers): Morrison's Faust 13; good business; fine performance. The Royal Box 21. A Run on the Bank (return date) March 7.——ITEMS: Claude Bellport left here 12 to assume the management of P. L. Hermann's Repertoire co., that will tour Canada.—Frank P. Minelli, of this city, has signed a contract to manage the C. G. Park attractions at the Pan-American Exposition, Buffalo.

MARIETTA.—AUDITORIUM (L. M. Luchs, manager): A Black Sheep 8; good audience pleased. The Christian 15. A Milk White Flag 20.——(M. G. Seipel, manager): Clay Clement 13. Kidnapped in New York 19. Morrison's Faust 28. The Power Behind the Throne March 2 (Auspices Marietta Cadets). Two Merry Tramps 14 (High School Lyceum Course): Germain-Cavery co. 18. Hungarian Gipsy Band March 9.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): Fabio Romani 9; good performance; fair house. Tennessee's Pardner 13. A Hot Old Time 15. The Ivy Leaf 22. The Sunshine of Paradise Alley 28.——PEOPLE'S THEATRE (Bert Bennett, manager): For Her Sake pleased fair house 7. Duffy's Jubilee 9; performance and business fair. Charles C. Vaughts' Comedy co. 14-16.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): Slayton's Jubilee Singers 5 to capacity; fine performance. Arizona (Elks' benefit) 7; S. R. O.; excellent performance. The Christian 11 pleased full house. A Black Sheep 13; fair house; excellent performance. Too Rich to Marry 14. Old Arkansaw 16. Imperial Stock co. 18-23. The Power Behind the Trone 25. King Dramatic co. March 4-9.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): Eldon's Comedians 4-9 presented Ziz, Old Hayseed, Cyclone, A Country Sweetheart, The Fatal Letter, My Mother-in-Law, and Little Red Riding Hood; co. weak; business poor. Who is Who 19. The Sunshine of Paradise Alley (stage hands' benefit) 27. Morrison's Faust March 5.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Old Arkansaw 12; fair house; performance well received; Frank Minnis, of the co., is a resident of this place and received applause and flowers. A Run on the Bank 16. The Christian 20. Postonia Sextette 25. Thomas Jefferson 28.

PORTSMOUTH.—GRAND OPERA HOUSE (W. D. Cutter, manager): R. J. Erwood Stock co. 4-9 opened with A Celebrated Case, followed by The Danites, Sapho, and A Soldier's Sweetheart; co. poor, and after four performances Manager Cutter canceled the engagement. Why Smith Left Home 14. A Milk White Flag 16.

ZANESVILLE.—OPERA HOUSE (W. D. Schultz, manager): Arizona 5 filled the house and pleased. Human Hearts 8 drew well; performance good. A Black Sheep 11; business good; Big Bill Devere made the usual hit. A Day and a Night 16. The Christian 18.

BELLEFONTAINE.—GRAND OPERA HOUSE (Smith and Whitehill, managers): A Bachelor's Honeymoon 11; fair sized audience; specialties were introduced by Delia Stacey, Louis Temple, and Joseph Swickard. The Bowery After Dark 15. The Sunshine of Paradise Alley March 1.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolfe, manager): Two Merry Tramps 5; good business; performance pleasing. They Want Me 7; fair business; co. medium. Erwood Stock co. opened for five days 11 to S. R. O.; good co. Why Smith Left Home 13.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Human Hearts (return) 5; crowded house pleased. The Black Diamond Express 6 failed to please fair house. Old Arkansaw 11; good attendance and performance. They Want Me 13. Chattanooga 14.

GREENVILLE.—TRAINOR'S OPERA HOUSE (S. A. Dorman, manager): Duffy's Jubilee 5; good audience; fair performance. The Royal Box 9; excellent performance; large audience. Morrison's Faust 11; good business and performance. A Bachelor's Honeymoon 25. The Ivy Leaf 16. Tennessee's Pardner 19.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Metropolitan Players closed a fair week 9, having presented Eileen Aroon, My Friend from Ireland, The Corsican Brothers, The Three Musketeers, All in a Fog, and Camille. High Rollers pleased a good house 12. Tennessee's Pardner 14.

LOGAN.—REMPLE'S OPERA HOUSE (Fred. A. Koppe, manager): Old Arkansaw 2; good business and performance. Elks' Minstrels 7; packed house; fine performance. Two Merry Tramps 11; good audience; fair performance. Quo Vadis 18. Fabio Romani 27. Ernest Gamble Concert co. 28.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Mistress Nell 11 delighted large audience; Agnes Ardeck as Nell and Mace Greenleaf as Charles II were excellent. Next Door 13. The Sunshine of Paradise Alley 21. Roe and Fenberg co. 25-30.

DEFIANCE.—CITIZENS' OPERA HOUSE (Edward S. Bronson, manager): Fabio Romani 8; fair business; Walter Lawrence, Fredrick Alyn, and Martha Peauford are very strong; rest of co. weak. Human Hearts 21. Field and De Voe Stock co. 25-March 2.

HAMILTON.—GLOBE OPERA HOUSE (Tom A. Smith, manager): The Royal Box 7; large and appreciative audience. Two Little Vagrants 9; big business; pleasing performance. Thomas Jefferson 19. Hello, Bill (return) 21. Tim Murphy 23. The Christian 27.

MASSILLON.—NEW ARMORY (William R. Lipps, manager): A Bachelor's Honeymoon 8 pleased good house. An American Gentleman 11; good house and co. Mistress Nell 13. Who is Who 18. Duffy's Jubilee 21. Joshua Simpkins 25. White's Faust March 7.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Porter J. White in Faust 8; good business; performance good. The Royal Box 11; crowded house; excellent performance. The Bowery After Dark 14. Tennessee's Pardner 18. Hello, Bill 20. Thomas Jefferson 23.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Moore, manager): Imperial Stock co. closed a successful week 9. The Christian 13; good business; co. fine. Chattanooga 15.——ITEM: The Elks' Circus, held in Armory Hall 9, was very successful.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): Chester Bishop co. closed a week of fair business 9. In Old Madrid, Eccles Girls, and Lady Audley's Secret were given. A Black Sheep 12; good house. A Run on the Bank 15.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): An American Gentleman 5 pleased good house; William Bonelli scored. Too Rich to Marry 9; fair business; audience pleased. They Want Me 16. Postonia Sextette 24.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, manager): For Her Sake 7 pleased good business. Eldon's Comedians 11-16. Hello, Bill (return) 19. Mistress Nell 27.——ITEM: Mrs. Jack Stephens, of For Her Sake, visited her home here 7.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Clay Clement in The New Dominion 6; small house; fine performance. Nathan Hale 9; fair audience; excellent performances. Mistress Nell 20. The Christian 23. Joshua Simpkins 27.

GALLIPOLIS.—ARIEL OPERA HOUSE (T. E. Bradberry, manager): Two Merry Tramps 7; S. R. O.; satisfactory performance. Quo Vadis 12; small house. Too Rich to Marry 20. Fabio Romani March 2.

DELPHOS.—SHEETER'S OPERA HOUSE (Carl Jettinger, business manager): Too Rich to Marry 6; good house and performance. Duffy's Jubilee 8; fair house; poor performance. Mistress Nell 28.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Reiter and Cox, managers): Next Door 9 pleased fair business. An American Gentleman 12; good house; good performance. The Royal Box 18.

CANTON.—THE GRAND (M. C. Barber, manager): Nathan Hale pleased large audience 7. A Bachelor's Honeymoon to good houses 9. High Rollers 11; big business. Arizona 12. The County Fair 13.

TROY.—OPERA HOUSE (Barnett Brothers, managers): A Run on the Bank 8 pleased large audience. Porter J. White in Faust 11; good business. A Bachelor's Honeymoon 14. They Want Me 19.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, managers): Old Arkansaw 13. Too Rich to Marry 15. A Milk White Flag 22. Benedict's Quo Vadis 28. The Royal Box March 4.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, managers): Down on the Farm 11 failed to appear. Morrison's Faust 14. They Want Me 21.

MARTIN'S FERRY.—STAR THEATRE (J. F. Blumenberg, manager): Quo Vadis 7 failed to please a large house. The Black Diamond Express 8; good business. Too Rich to Marry 13.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): They Want Me 12; good performance; fair audience. Quo Vadis 22. Thomas Jefferson March 1.

TORONTO.—CLARK OPERA HOUSE (E. C. Clark, manager): Too Rich to Marry 12 failed to please small house. For Her Sake 18. Two Merry Tramps March 1. A Young Wife 4.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (Will Timmermeister, manager): Porter J. White in Faust 7; pleasing performance; fair house. Fabio Romani 12; big house; audience pleased.

BRYAN.—JONES' OPERA HOUSE (MacPhail and Mallory, managers): The Chimes of Normandy (local) 11-12; large and pleased audiences. Tennessee's Pardner 16. The Black Diamond Express March 2.

NEWCOMERSTOWN.—CITY OPERA HOUSE (W. D. Swan, manager): Old Arkansaw 9; large and pleased audience. Too Rich to Marry 16. Benedict's Quo Vadis 23.

ALLIANCE.—OPERA HOUSE (Craven and Dorman, managers): Mistress Nell delighted large audience 12. For Her Sake 15. Old Arkansaw 18. The Royal Box 23. Benedict's Quo Vadis March 4.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, manager): Two Merry Tramps 5; good business; fair performance. The Bowery After Dark 8 to fair house. Morrison's Faust 14.

SANDUSKY.—NEW NIELSEN OPERA HOUSE (George A. Boeckling, manager): Haverly's Minstrels did well 12. The County Fair 14.

KENT.—OPERA HOUSE (Johnson and Green, managers): Mistress Nell 15. The Royal Box 19. The Sunshine of Paradise Alley 25.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, manager): Benedict's Quo Vadis 21. Damon and Pythias 26.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): Benedict's Quo Vadis 11; good business; pleased audience. Too Rich to Marry 21.

CALDWELL.—OPERA HOUSE (L. H. Barry, manager): Old Arkansaw 8; house full; performance good. Morrison's Faust March 1.

XENIA.—CITY OPERA HOUSE (Charles McClellan, manager): Thomas Jefferson 21. Nashville Students 23. A Trip to Chinatown 25. White's Faust 28.

CARROLLTON.—GRAND OPERA HOUSE (Kemmerer Brothers, managers): Next Door 11; fair performance; small house.

LORAIN.—WAGNER OPERA HOUSE (Charles Knapp, manager): Human Hearts 9 pleased large audience. Mistress Nell 16.

MT. VERNON.—WOODWARD THEATRE (Forbing and Terrey, managers): A Run on the Bank 14. Mistress Nell 21.

NORWALK.—GARDINER MUSIC HALL (W. G. Gilger, manager): Next Door 7; good business.

NAPOLEON.—OPERA HOUSE (J. M. Reeger, manager): Peck's Bad Boy 8; fair business.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Haverly's Minstrels 18. Mistress Nell 25.

STEUBENVILLE.—OLYMPIA THEATRE (F. J. Watson, manager): An American Gentleman 13.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (J. H. Warren, manager): Ward's Minstrels 4; fair business. Daisy Beverly co. 7-9 in Captain Racket, A Spider's Victim, Dr. Jekyll and Mr. Hyde; poor business; fair co. A Breezy Time 13.

ENID.—OPERA HOUSE (R. A. Wald, manager): Ward's Minstrels 5; large audience. A Breezy Time 15. A Wise Member March 13.

OREGON.

PENDLETON.—FRAZER'S OPERA HOUSE (F. J. Moule, manager): The Angel of the Alley 4; poor performance; poor house. Knobs o' Tennessee to fair house 7. The Prisoner of Zenda 16. A Husband on Salary 28.

BAKER CITY.—BAKER'S OPERA HOUSE (George L. Baker, manager): Knobs o' Tennessee 9; good house; performance excellent. The Prisoner of Zenda 13.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, manager): Quo Vadis 4; S. R. O. Northern Lights pleased good house 5. Quo Vadis repeated 6; small business; play fairly presented. Jessie Shirley co. 11-16.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, manager): Knobs o' Tennessee 8; packed house; performance excellent. The Prisoner of Zenda 14.

PENNSYLVANIA.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, manager): The Alumni Concert was well received by a large audience 7. Lovett's Boston Stars were a disappointment 8. A Young Wife 21. Y. M. R. C. Minstrels (local) 22. Marion Wilson Concert co. 25.——HERSKER'S OPERA HOUSE (E. H. Carpenter, manager): The Empire Stock co. closed three nights of poor business 6 with The Indian. Nashville Students attracted a fair house 7; good singing and specialties. Holden Comedy co. 14-16. A Texas Steer 18. The New Dominion 20. Edwin Young co. 21-23.——ITEMS: The Holden Comedy co., booked for the Hersker 11-16, did not appear 11, owing to Mr. Holden, the leading man, being taken suddenly ill after the performance 9 at the Third Avenue Theatre, New York city. His physician advised him not to make the trip, but the manager has telegraphed that the co. will positively be here 14 for three nights.—William Aicher, stage carpenter at Able Opera House, Easton, for many years, resigned 9.—About $60 was realized from A Modern Ananias, presented at Phillipsburg, N. J., 8; the performance will be repeated 19.—At a meeting of the Phillipsburg Elks 7 ten members were admitted.—The Seven Dwarfs was presented by amateurs at Schuylkill Haven Opera House 8.—Bobby Kemp, of the Nashville Students, attached the co.'s car and scenery and other paraphernalia at Shenandoah 11 for $136 alleged to be due him as salary. An amicable settlement was reached.—Tommy Waters, of Shenandoah, has organized a Summer stock co. to open at Girardville, May 14, and go to Bath, Me., 25 for the season. R. W. SHERTZINGER.

POTTSVILLE.—ACADEMY OF MUSIC (Nathan Appell, lessee; John Whiteley, resident manager): A Bunch of Keys gave passable performance to good house 8. Grace Vaughn and Bessie R. Campbell scored. Leyburne Stock co. opened 11 to S. R. O. with The Princess of Patches and played to good business. The Golden Giant and The Waifs of New York 12. A Secret Enemy and Gettysburg 13. Emma Bunting deserves mention; good performances. Edwin Young co. 14-16. The Gamekeeper 19. Hogan's Alley 20.——CENTENNIAL HALL THEATRE (Harry Slater, manager): Fairrall and Bowman's Novelty co. did not appear 7, account slim business, and canceled for rest of week.——ITEMS: Snow White and the Seven Dwarfs was produced by amateurs at P. O. S. of A. Opera House, Schuylkill Haven, 8, 9 to big houses.—Gus Bothner, manager of A Bunch of Keys co., slipped on an icy pavement 9, breaking a small bone in his ankle. He left with co.—The Gerhard Concert co. played at Kingtown 9 to good business.—The Fairrall and Bowman co. reorganized here 9 and left for Orwigsburg.—The Elks initiated three new members 11.—Allen Lester, Charles Leyburne, and Alex Huntzinger, of Leyburne co., were all born and raised here, and greeted friends during their stay.
GEORGE B. STICHTER.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, managers): A Texas Steer drew very fair business 9; good performance. The Eleventh Hour had an appreciative audience 11; Walvin Wood, Louis Morton, T. J. Cummerford, and Fannie Ogden did commendable work; Madaline Hunt in the soubrette part was very clever. The Pennsylvania Dutch Pinafore repeated its former success 13; the co. showed much improvement; large audience. Sarah Cowell Le Moyne 21. An American Gentleman 22. Alden Bass 26.——ITEMS: Titus Behringer has been appointed stage manager of the Lyric to succeed George Holstein, who has joined Nathan Hale.—The Young Men's Democrat Club have organized the Lehigh Minstrel co., with Harvey Kehler, manager, and Joseph Smith, musical director. The co. will give a performance in the Lyric this Spring.—The Fadette's Women's Orchestra played 8 in the Lyric to the largest audience of the Y. M. C. A. Course. The singing of Charlotte Lynn is excellent. Business at the Lyric has improved wonderfully since the holidays.—With the completion of the traction road to Kutztown, Allentown is connected with one hundred and fifty miles of trolley road from all points of the compass.

SCRANTON.—LYCEUM THEATRE (Burgunder and Reis, lessees; A. J. Duffy, manager): Melbourne 11 good play; large house; co. included Frank Mordaunt, Clifford Leigh, Taylor Granville, Agnes Lane, and Carlotta Nilson. Shore Acres 16. Mrs. Le Moyne 18. Jefferson De Angelis 22. A Young Wife 23.——ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. A. Brown, manager): Sawtelle Dramatic co. 11-16; S. R. O.; co. capable. Repertoire: The Victorian Cross, The Devil's Mine, Grip of Steel, Escaped from the Law, The New South, A Country Courtship, Chattanooga in '61, The Fatal Card, and Ten Nights in a Bar Room. The Lion's Heart 18-20. The Flaming Arrow 21-23.——ITEMS: Theodore Babcock was unable to appear here in Melbourne because of illness. His part was taken by Harry Keenan, who deserves great praise. The Kirmess given under the direction of Ruth Eager, of [illegible], for the benefit of the Home for the Friendless [illegible], was very successful. Over $2,000 was realized.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): A Runaway Girl pleased large house 5. Thomas E. Shea, ably supported by Jane E. Cassidy, Henry Testa, J. Irving Southard, Josephine [illegible], and others, attracted large audiences 11-16. Repertoire: The Voice of Nature, The Man-o'-War's Man, A Social Outcast, Dr. Jekyll and Mr. Hyde, Slaves of Sin, The Bells, Sydney Carton, Faust, and The Snares of New York. The Drummer Boy of Shiloh 18, 19. The Governor's Son 20. A Texas Steer 22. The Bostonians 23. Unleavened Bread 25. The Night of the Fourth 26. Chattanooga 27. Clay Clement 28. Gertrude Coghlan March 2.——ITEMS: The Cincinnati Club, of this city, played A Noble Outcast in the Armory 13.—Richard Donnan, of this place, has joined the Spooners at the Park Theatre, Brooklyn.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, manager): Mildred Holland and a strong co. presented The Power Behind the Throne 7; large and enthusiastic audience. A Runaway Girl, headed by Arthur Dunn, proved a disappointment to a packed house 8. Fadette's Women's Orchestra 13; excellent concert; big house. The Gamekeeper 18. Lorraine Hollis co. 20. Empire Stock co. 21-23. Little Irene Myers co. March 4-9.——ITEMS: W. T. Morgan, of this city, is now managing the Lorraine Hollis co.—Celia Stettler, aged 7, will leave here March 10 to join Louis Mann and Clara Lipman at Baltimore. Miss Stettler has figured in many local theatricals and was one of the hits of the Elks' Minstrels.—John Letford has resigned his position with the Henderson, Ill., orchestra and returned to his home here.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): Eli Perkins 7 lectured to a small audience. Martin's U. T. C. 8; business and performance good. Benedict's Quo Vadis 9; fair business, satisfactory performance. The Missouri Girl 13; fair patronage, pleased audience. Irving French co. 14-16. A Day and a Night 19. Vanity Fair 22. The Four Cohans 23.——OPERA HOUSE (I. C. Mishler, manager): The High Rollers 7 pleased S. R. O. Alden Bass played return date in A Poor Relation 12, and pleased a medium audience. Nashville Students 16. Bennett-Moulton co. 18-23.——ITEM: C. A. Thomas, chief usher of the Opera House, has gone to Pueblo, Colo., to make that place his home.

IRWIN.—OPERA HOUSE (H. L. Moorhead, manager): McCloy Comedy Stock co. in Dr. Bill 1; good performance; good house. Benedict's Quo Vadis 2; good performance; fair business. Conroy, Mack and Edwards co. 11-13 in The Diamond King, A Daughter of Cuba, and All for Gold; good business; good performances. McCloy Stock co. 16. An American Gentleman 19. McCloy Stock Comedy co. 20. Wilson Theatre co. 4-9.——ITEM: Lew Devow, formerly with the Conroy, Mack and Edwards co., has joined the Wilson Theatre co.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Aubrey Stock co. gave good performances of The Land of the Living, For Love of a Woman, We 'Uns of Tennessee, Lost in New York, The Red, White and Blue, The Prince of Russia, Sapho, and Fun in a Barber Shop to large houses 11-16.——ACADEMY OF MUSIC (John D. Mishler, manager): A Texas Steer 8. A Bunch of Keys 9. Pinafore, in Pennsylvania Dutch, 11. The Game Keeper 14.——BIJOU (Updegraff and Brownell, managers): Dark.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): The Thursday Morning Club Concert 6 was an artistic and a pecuniary success; the Arion Male Chorus, of Allentown, proved an excellent attraction. Denman Thompson 7 in The Old Homestead to S. R. O. Robert B. Mantell in A Free Lance 9; fair business; capable co. Chester De Vonde co. opened for a week 11 in The Ten-Ton Door to S. R. O., and continued to fair business. Other plays: The Devil's Advocate, Sin and Sinners, To the Rescue, The Queen's Defender, and Hawk's Roost.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): Keystone Dramatic co. closed a successful week 9; well balanced co. Repertoire: A Soldier of the Empire, The Mystery of Woodlawn, Utah, In Sight of St. Paul's, Under Sealed Orders, and Sapho. A Child of Fortune 14. A Black Sheep 15. Chattanooga 16. An American Gentleman 18. McCloy Stock co. 21 and 28. For Her Sake 22. The Power Behind the Throne 23.

JEANNETTE.—BYERS THEATRE (Thomas Boyd, manager): Irving French co. presented The Runaway Wife 7, A Jolly Affair 8, and O'Moor's Courtship 9; large business; co. good. The Real Widow Brown 12; fair house; audience pleased. Harry Bowman's Vaudeville co. 16.——ITEM: Minnie Tressel and Arthur Greiner closed with the Irving French co. here. Lena Ralston and Mr. Hout replaced them.

BETHLEHEM.—GRAND OPERA HOUSE (O. H. Gernert, local manager): A Free Lance was ably presented 8 by Robert B. Mantell, Marie Booth Russell, and good supporting co. to good business. The American Girl was all right 9; good business; good co. A Texas Steer was seen to fine advantage 11 by large audience. The Eleventh Hour 12 pleased large audience. The Gamekeeper 15. Aubrey Stock co. 18-23.

PITTSTON.—MUSIC HALL (C. C. King, manager): Empire Stock co. in Gettysburg 11; S. R. O. The Streets of New York and The Indian 12. Gettysburg and Master and Man 13; good business; Paul Scott and Alice Meredith did good work; rest of co. poor. The Flaming Arrow 20. Quo Vadis 22. The Game Keeper 26. Martin's U. T. C. 28. The Sorrows of Satan March 1.

HARRISBURG.—GRAND OPERA HOUSE (Nathan Appell, manager): Little Irene Myers co. closed a week of profitable business 9. The little star made many friends. Repertoire: The Two Orphans, The Stowaways, Under Two Flags, The Ensign, Ten Nights in a Bar Room, Little Lord Fauntleroy, The Corner Grocery, The White Rat, and The Maid of the Mill. A Bunch of Keys 11; good business and co. Joshua Simpkins 12; fair business.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): The Christian 7; large audience; excellent performance. The County Fair 11 was well received by good business. Roe and Fenberg co. 12-16 in Roanoke, Knobs o' Tennessee, A Lively Time, Dr. Jekyll and Mr. Hyde, Bar Harbor, and Michael Strogoff, opened to good attendance. Joshua Simpkins 19. Sherlock Holmes 22. The Heart of Maryland 23.

OIL CITY.—NEW OPERA HOUSE (George H. Verbeck, manager): The County Fair 7; S. R. O. Mistress Nell 8; good house; capable co. The Christian 9; excellent performance. The Power Behind the Throne 14. Next Door 16. The Sunshine of Paradise Alley 18. A Black Sheep 22. Old Arkansaw 23. Santanelli 26.

GREENSBURG.—KEAGGY THEATRE (R. G. Curran, manager): McCloy Stock co. in The Wages of Sin 7; excellent performance; large audience. The Real Widow Brown 9 pleased large audience. Alden Bass in A Poor Relation 13; splendid performance; fair audience. The Power Behind the Throne 21. McCloy Comedy co. March 6. Old Arkansaw 8.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, managers): Mildred Holland 8, 9 in The Power Behind the Throne; good business; pleased audiences. Franciscus 11, 12; fair business; appreciative audiences. Joshua Simpkins 13 pleased good audience. Empire Stock co. 14-16. Martin's U. T. C. 18.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, manager): Liberty Hall (local) 8; performance creditable; large audience. Joshua Simpkins 9; fair co.; good house. Uncle Hez pleased good attendance 11. Damon and Pythias (local) 15. Lorraine Hollis 25. The Missouri Girl March 2.

CONNELLSVILLE.—OPERA HOUSE (H. B. Naylor, manager; R. N. McCormick, resident manager): McCloy Stock co. in The Wages of Sin 7 pleased fair audience. The Missouri Girl 11; crowded house; fair performance. McCloy Comedy co. 14. A Poor Relation 15.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreave, manager): Little Irene Myers co. 16 in The Stowaway, The Ensign, Little Lord Fauntleroy, The Two Orphans, and Under Two Flags 11-16; performance good; houses well filled. Bon Ton Stock co. 18-23.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): A Texas Steer 5; large and pleased audience. Pittsburg Orchestra 6 pleased good house. The Missouri Girl 9; S. R. O. A Day and a Night 18. Nashville Students 19. The Power Behind the Throne 22. Old Arkansaw March 6.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): Martin's U. T. C. co. 7; fair performance; good business. The Real Widow Brown 11; fair business and performance. A Poor Relation (return) 14. McCloy Comedy co. 16. A Crazy Idea (local) 18, 19. McCloy Stock co. 22.

KITTANNING.—GRAND OPERA HOUSE (C. W. Park, manager): Farrell Comedy co. finished a successful week 9; co. fair. McCloy Stock co. in The Wages of Sin 21. An American Gentleman 15. McCloy Comedy co. in Incog 21. The Real Widow Brown 22.

DU BOIS.—FULLER'S OPERA HOUSE (A. P. Way, manager): A Poor Relation 7 was well received by capacity. Mildred Holland in The Power Behind the Throne 11; S. R. O.; the hit of the season. Marks Brothers' co. 18-23. The Missouri Girl 15. The American Girl 25.

NEW CASTLE.—OPERA HOUSE (J. F. Genkinger, manager): Zaza 7. The County Fair drew fair and pleased audience 8. Arizona 9; good performance; fair business. Schiller Stock co. 11-16 opened to S. R. O.

CHARLEROI.—COYLE THEATRE (R. S. Coyle, manager): Quo Vadis 6; large audience; co. good. McCloy Comedy Stock co. in Incog 11; co. good. Wilson Theatre co. 14-16 canceled. McCloy Stock co. 19 in Led Astray. Brown from Boston 21.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, manager): Quo Vadis 7; excellent performance; good business. Martin's U. T. C. 12; good performance; crowded house. The American Girl 22.

SHENANDOAH.—THEATRE (Nathan Appell, manager; P. J. Carpenter, resident manager): Nashville Students 11; big business. Mozart Symphony Club 13; fair business. A Texas Steer 16. Edwin Young co. 18-20. Clay Clement 21.

MOUNT PLEASANT.—GRAND OPERA HOUSE ([illegible], manager): McCloy Comedy co. 8 in Dr. Bill [illegible] and pleased audience. McCloy Stock [illegible] Comedy co. 26. The American Girl March 6.

CLEARFIELD.—OPERA HOUSE (T. A. Clark, manager): [illegible] 8; good business; delighted [illegible]. Martin's U. T. C. 12 matinee to [illegible]; pleased. The Missouri Girl 18. The American Girl 21.

BELLE VERNON.—OPERA HOUSE (W. H. Lange, manager): [illegible] 7; good business; performance [illegible] and Fred Raymond deserve special [illegible] Real Widow Brown 13.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (John C. Fish, manager): Franciscus, magician, 14 pleased small house. The Missouri Girl 18. The American Girl 23. [illegible] Edwards co. 25-27.

MT. CARMEL.—[illegible] OPERA HOUSE (Joseph Gould, manager): A Bunch of Keys 7 pleased crowded house. Nashville Students [illegible] good business and co. A Rag Time Reception 14. [illegible] Alley 19. Moving pictures 22. The Missouri Girl 28.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; S. S. Vail, resident manager): Nell Burgess in The County Fair 9; large and pleased audience. The Power Behind the Throne 16. A Black Sheep 18.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Bennett and Moulton co. closed a successful week 9. Joshua Simpkins 11; good business. A Bunch of Keys to fair business 12. A Texas Steer to light house 13. The American Girl 16. Little Irene Myers co. 18-23.

FRANKFORD.—EMPIRE THEATRE (William B. Allen, manager): The Gamekeeper 8, 9; excellent performances; crowded houses. Guy Brothers' Minstrels 11; fair performance; good business. Bon Ton Stock co. 12-15.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): The Christian 8; good business; excellent performance. Next Door 13. A Black Sheep 19.

FRANKLIN.—OPERA HOUSE (M. Rees, lessee; John Mills, manager): Marks Brothers' co. 5-9; fair business. Miss Hobbs (return) 12. The Power Behind the Throne 15. The Sunshine of Paradise Alley 19.

MILTON.—OPERA HOUSE (A. J. Blair, manager): Forget-Me-Not 13; small house; unsatisfactory performance. U. T. C. 20. Oliver Cromwell (local) 21, 22.

SUNBURY.—OPERA HOUSE (W. C. Lyon, manager): A Bunch of Keys 6; fair audience; co. good. Rusco and Holland's Minstrels 12. Quo Vadis 15. Walters' U. T. C. 20. The Missouri Girl 26.

SHEFFIELD.—I. O. O. F. THEATRE (C. F. Carlson, manager): Quo Vadis 2; S. R. O.; performance satisfactory. Mistress Nell 5; fair house; co. first-class. Hillman co. 13-16.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Hogan's Alley 12; performance and business good. A Rag Time Reception 18. The Gamekeeper 25.

BELLEFONTE.—GORMAN'S OPERA HOUSE (William Gorman, manager): Benedict's Quo Vadis 12; good performance and house. Martin's U. T. C. 14. The American Girl 19.

MINERSVILLE.—OPERA HOUSE (Charles F. Kear, manager): A Rag Time Reception 13 canceled. Hogan's Alley 21. Benedict's Quo Vadis 26. Howard and Goring's moving pictures 28.

TARENTUM.—OPERA HOUSE (A. C. Gilliland, manager): Lovett's Boston Stars 12 pleased large house. Burrill Comedy co. 14-16. Uncle Josh Picture Play 21. Germaine-Caveny co. 28.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Empire Stock co. 7-9 in Master and Man, The Streets of New York, The Indian, and The Battle of Gettysburg; good business.

CARLISLE.—OPERA HOUSE (Markley and Appel, lessees; J. M. Daly, manager): Mozart Symphony Club 12 pleased good house. A Texas Steer 14. Clay Clement 18. A Young Wife 19.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, manager): The Missouri Girl 5; large and pleased audience. The Black Diamond Express 11; poor performance; fair business. A Black Sheep 16.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Marks Brothers' co. opened for a week 11 to S. R. O.; co. good. Mildred Holland in The Power Behind the Throne 13; big business; co. strong.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Zaza 9. Mildred Holland in The Power Behind the Throne 12 pleased fair house. Miss Hobbs 13. Hillman co. 16. A Black Sheep 20.

COLUMBIA.—OPERA HOUSE (James Crowthers, manager): Edwin Young co. 7-9 in In the Heart of the Sierras, Lost and Won, and Wicked London; fair business; pleased audiences.

HANOVER.—GRAND OPERA HOUSE (Harry C. Naill, manager): Joshua Simpkins 8; good audience; fair performance. The American Girl 14. Pygmalion and Galatea (local) 22, 23.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Eight Bells 2; excellent performance; large audience; receipts $500.50. Stetson's U. T. C. 26.

TYRONE.—ACADEMY OF MUSIC (A. S. Garman, manager): Martin's U. T. C. 11; good business. Quo Vadis 13; fair audience pleased.

CANTON.—LEWIS OPERA HOUSE (W. W. Whitmen, manager): Franciscus, magician, 13, 14, excellent attraction; good audiences.

RENOVO.—KANE'S THEATRE (John T. Kane, manager): Joshua Simpkins 14; large and satisfied audience.

ASHLAND.—GRAND OPERA HOUSE (Frank H. Waite, manager): Nashville Students 8; big business; performance fair. Hogan's Alley 18.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): Guy Brothers' Minstrels 9; performance fair; good business.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): A Black Sheep 14. Imperial Stock co. 25-March 2.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Gamble and Downer, managers): The Missouri Girl 7; S. R. O.; co. good. The Real Widow Brown 14.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (F. Vernon, manager): The Sunshine of Paradise Alley 16. The Missouri Girl (Elks' benefit) 19.

FREELAND.—GRAND OPERA HOUSE (J. J. McMeniman, manager): Hogan's Alley 15. Quo Vadis 27.

BRADFORD.—WAGNER OPERA HOUSE (Fred W. Wagner, manager): Miss Hobbs 14. At the White Horse Tavern 15. A Black Sheep 23. Eight Bells 26.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, manager): Benedict's Quo Vadis 6; large house; fair performance.

MANSFIELD.—OPERA HOUSE (H. E. Carr, manager): Stetson's U. T. C. 25.——ITEM: Maurice Goodall is spending a few days at his home here.

KANE.—LYCEUM (A. B. Cohn, manager): Laporte Comedy co. 14-16. A Black Sheep 26. Empire Stock co. 28-March 2.

LANSFORD.—OPERA HOUSE (H. B. Barron, manager): Lovett's Boston Stars 6; packed house. The American Girl 7; satisfactory business.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Lorraine Hollis co. 13-15. Quo Vadis 19.

BLOOMSBURG.—GRAND OPERA HOUSE (J. E. Fowler, manager): Quo Vadis 18.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Holden Comedy co. 18-23.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, Jr., manager): Kentz-Santley co. 7; good house and performance. Ward and Vokes in The Floorwalkers 11; S. R. O.; audience pleased. Unleavened Bread 12; good house; excellent performance. Kellar 13; good business; performance excellent. Harcourt Comedy co. 18-23. At Piney Ridge 28. Robert B. Mantell March 5. Denman Thompson 7. The Heart of Maryland 11. In Old Kentucky 13.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): Cook-Church co. finished a week of fair business 9. Elroy Stock co. opened for a week 11 to good house, presenting The Ups and Downs of Life, On the Coast of Maine, A Spring Chicken, and Hans Hanson first part of week. McCauley-Patton co. 18-23. Rowe-King co. 25-March 2.

PAWTUCKET.—OPERA HOUSE (William E. White, manager): Stock co. in Fate Against Her 7-9 to average business; performances good. Forgiven 11-13; attendance fair; satisfactory performances.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Our New Minister (return) 18. Harcourt Comedy co. 25-March 2.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): [illegible] Stock co. had good business 4-9. The [illegible] 12 in The [illegible]. May Irwin in [illegible] sang her way into the hearts [illegible] 15. Because She

[illegible] Reed 18. [illegible] our Annual. [illegible] Theatre, New [illegible] and Brown [illegible] Prince in [illegible] Performance large [illegible] The Bostonians [illegible] Barringer and [illegible] in The Last of [illegible] small house. [illegible] good SU. Max Greene [illegible] December 25. Duncan [illegible] ANDREW Reed [illegible] OPERA House. Evans and Reed [illegible] Evans's Moving Pictures 13, 14.

SOUTH DAKOTA.

[illegible] FALLS. NEW THEATRE. [illegible] William Owen opened 6 in Othello to good business and pleased. Richelieu 7, 8; fair business. Frank Keenan in A Poor Relation 9; good house. [illegible] performances. Miss 12. The Herbert Comedy Co. in Dixie 13. A Hole in the Ground 15. Mahara's Minstrels 16. [illegible] of New York 18.

HURON. GRAND OPERA HOUSE (Charles Lotz, manager): Nobles Theatre co. 8, 9; fair houses; audiences pleased.

WATERTOWN. NEW GRAND OPERA HOUSE (G. A. Briggs, manager): The Little Minister 16. Side Tracked 18.

TENNESSEE.

NASHVILLE. [illegible] AVENUE (Staub and Shultz, managers): Mrs. Lewis in Madge Smith, Attorney, 5 delighted very large house. Secret Service 7. Le Voyage en Suisse 11 pleased fair house. Rogers Brothers 14. My Daughter-in-Law 16. What Happened to Jones 18. 20.——GRAND OPERA HOUSE (T. J. Boyle, manager): The Boyle Stock co. in Esmeralda 11-16 opened to good business. Blue Jeans 18-23.——ITEM: David Bispham 12 appeared at Philharmonic Hall in a song recital before a packed house, delighted every one.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): Primrose and Dockstader's Minstrels to splendid business 7. A Stranger in New York 8, 9; fair business. What Happened to Jones 11 fared well. My Daughter-in-Law 13, 14. Rogers Brothers 15, 16.——GRAND OPERA HOUSE (A. B. Morrison, manager): The Land of the Midnight Sun by the stock co. 11-16; business was good and play well received. The vaudeville bill was unusually strong, including Grace Van Studdiford, Conway and Leland, and George Yeoman. All the Comforts of Home 18-23.

CHATTANOOGA. NEW OPERA HOUSE (P. R. Albert, manager): May Irwin in Madge Smith, Attorney, 5 pleased large audience. Why Smith Left Home 6; house and performance fair. Because She Loved Him So 7. Aubrey Stock co. 11-13 to good business in A Prince of Russia, The Red, White and Blue, We-Uns of Tennessee, Lost in New York, and Turned Up. A Trip to Tramptown 18, 19. Primrose and Dockstader's Minstrels 20.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Because She Loved Him So 6. Why Smith Left Home pleased good house 7. Frieda Siemens' recital was a distinct success 12. The Watch on the Rhine 13. Anna Held 15.

DYERSBURG.—GEORGIA OPERA HOUSE (W. C. Paris, manager): Why Smith Left Home 8; fair house; performance good. Boone Yaki co. 11, 12; full houses; performances first-class.

COLUMBIA.—GRAND OPERA HOUSE (J. Y. Helm and Co., managers): Herald Square Opera co. 12. Uncle Josh Spruceby 20. Field's Minstrels 22.

JACKSON.—PYTHIAN OPERA HOUSE (P. E. Holland, manager): Secret Service 6. Why Smith Left Home 7; fair house; excellent performance.

MURFREESBORO.—MASON'S OPERA HOUSE (Avent and Fox, managers): Field's Minstrels 20.

TEXAS.

WACO.—AUDITORIUM (Jake Schwarz, manager): Brannig Dramatic co. 2-6. Owing to miserable weather, only two performances were given. Plays: Hazel Kirke and A Secret Enemy. Faust 7; large and pleased audience. The Fast Mail 8 pleased a top-heavy house. A crowded house greeted George R. Wendling 9 in his lecture, "Mirabeau." Roney's Boys' Concert co. 22. The Air Ship 23. The Man from Mexico 28.——ITEMS: It is stated that the Garland Estate, owners of the Grand Opera House, will remodel the interior of that playhouse, making it a ground floor theatre, with balcony and gallery, to seat about 1,100 people. Plans have already been prepared.—Ingve Wels, manager of the Grand Opera House at San Antonio, was in Waco recently on business relative to the theatre. Several local parties are desirous of leasing the house.

SAN ANTONIO.—GRAND OPERA HOUSE (Dave A. Weis, manager): Rupert of Hentzau 4, 5; good attendance and performances. The Telephone Girl 6; good attendance; fair performance. Frank Daniels in The Ameer 7; S. R. O.; excellent performance. Faust 9; fair house; good performance. The Fast Mail 10; small attendance; poor performance. The Hottest Coon in Dixie 11. The Evil Eye 12, 13. Modjeska 14. The Highwayman 17, 18. Nell Gwynne 19. Quo Vadis 21. The Air Ship 24. Empire Vaudeville co. 25. The Man from Mexico 28. Le Voyage en Suisse 27, 28.——EMPIRE OPERA HOUSE (J. F. Arnold, manager): Arnold Stock co. continue their successful engagement.

AUSTIN.—HANCOCK OPERA HOUSE (George Walker, manager): When We Were Twenty-One (return) 4, 5 pleased good business. Frank Daniels in The Ameer to $1,202 6; performance excellent. The Telephone Girl did good business 7. Morrison's Faust by good co. 8; business good. The Fast Mail 9; attendance poor. Alberta Gallatin 20. Quo Vadis (return) 22. The Man from Mexico 25. Le Voyage en Suisse 27. Devil's Auction March 5.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, manager): Brannig Dramatic co 7-9, presenting Friends, Credit Lorraine, and The Secret Enemy; large and pleased audiences. Rupert of Hentzau 13. The Evil Eye 16.——ITEM: During the performance 8 fire broke out in a building adjoining the Opera House and nearly caused a panic. On the suggestion of the manager the house was emptied. Later the audience returned.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift and Co., managers): Ruble Theatre co. 4-7 in The Three Musketeers, Only a Farmer's Daughter, On and Off the Stage, Uncle Nat's Money, and Claire; poor business; poor co. When We Were Twenty-one pleased large audience 9. Alberta Gallatin 12. Howard Gould 15. The Hottest Coon in Dixie 26.——ITEM: Ex-Governor Bob Taylor lectured 6 in City Hall to large and appreciative audience.

HOUSTON.—SWEENEY AND COOMBS OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Bergman, manager): The Telephone Girl 4, 5; fair co.; business light. Rupert of Hentzau 6, 7; large houses; performances fair. Frank Daniels with an excellent co. in The Ameer 8, 9 to large business. The Evil Eye 10. Modjeska 11, 12. When We Were Twenty-one 14, 15. The Fast Mail 16.

TYLER. GRAND OPERA HOUSE (A. Hicks, manager): A Stranger in New York 4; good business; excellent performance. Other People's Money 5; good house. Peyton Sisters 7, 9; good business. Repertoire: Because I Love You So, A Wife's Secret, and A Gigantic Liar. When We Were Twenty-one 11. Alberta Gallatin 13. Rupert of Hentzau 14.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Frank Daniels presented The Ameer 4; S. R. O.; pleased audience. The Fast Mail 5; top-heavy house. The Telephone Girl 9; big houses; strong co.——ITEM: Manager Phil Greenwall has returned from a short trip to New Orleans.

DALLAS. OPERA HOUSE (George Anzy, manager): Faust to small house 4. Frank Daniels in The Ameer to S. R. O. 5. Other People's Money 6, evenly balanced co.; good business. The Fast Mail to top-heavy business 7. The Telephone Girl drew well 8. Brannig Dramatic co. 11-13. The Highway man 14, 15.

DENTON. WRIGHT OPERA HOUSE (Wright Opera House Co., lessees; Charles H. Donahower, manager): Homeless Lenetle in Other People's Money pleased small audience 7. Ten Nights in a Barroom 12. Edwin Rostelle 17.

TEMPLE. EXCHANGE OPERA HOUSE (James Rudd, manager): Kraus-Taylor co. 4-9 in Not Guilty, Old Pards, The Colonel, Michael Strogoff, Dr. Jekyll and Mr. Hyde, and Man and Wife; co. fair; good business.

TEXARKANA. HARRIS OPERA HOUSE (James M. Drake, manager): A Stranger in New York 2, good and pleased house. Alberta Gallatin in Nell Gwynne 9; fair house. The Highwayman 12. Other People's Money 13. Rupert of Hentzau 16.

PITTSBURG. OPERA HOUSE (J. F. Reynolds, manager): Marie Hamilton co. 4-9 in Jack o' Diamonds, My Florida, The Tigress, A Warm Old Time, and Saphe; business light; co. fair. A Texas Steer closed 16.

BROWNS. GRAND OPERA HOUSE (Alex Simon, manager): When We Were Twenty-one 4; good house; satisfactory performance. The Fast Mail 14. Empire Vaudeville co. 22. Quo Vadis March 7.

VICTORIA. HALSO HILD'S OPERA HOUSE (H. J. Hauschild, manager): Roney Boys' Concert co. to performance excellent; crowded house; receipts, $270. The Fast Mail 11. Quo Vadis 19.

SAN ANTONIO. COLUMBIA OPERA HOUSE (Blumenthal and Andrews, managers): When We Were [illegible] 7; large and pleased audience. The Fast Mail 8.

[illegible]SBORO. LEVY OPERA HOUSE (R. T. [illegible], manager): Morrison's Faust 8; S. R. O.; ex. [illegible] performance. Robie Theatre co. 11-16. Si[illegible]

BROWNWOOD. MIRTH OPERA HOUSE (J. [illegible], manager): Benedict's Quo Vadis 9; fair performance.

CLARKSVILLE. TELLING OPERA HOUSE (J. [illegible] manager): George R. Wendling 4. Beach and Bowers' Minstrels canceled 5.

GAINESVILLE. OPERA HOUSE (Paul Gaillin, [illegible]): S. Perkins 5; good business; audience [illegible]

SHERMAN. OPERA HOUSE (L. Sarazan, manager): Peebles Money 8; fair business; clever [illegible]

DENISON. OPERA HOUSE (M. L. Epstein, manager): Ward's Minstrels 1; fair house; performance good. Morrison's Faust 2; good business.

TROUBER. OPERA HOUSE (A. H. Miller, manager): Benedict's Quo Vadis 7; business good; performance fair.

HENDERSON. OPERA HOUSE (J. Walter Harris, manager): Schubert Symphony Club 9; creditable performance; small house. Payton Sisters, 11-13.

BEAUMONT. OPERA HOUSE (John B. Good [illegible], manager): Rupert of Hentzau 8 to $500 house; audience pleased. Baldwin-Melville co. 11-16.

EL PASO.—MYARS OPERA HOUSE (W. L. Rogers, manager): Leonora Jackson Concert co. 4 delighted good house. Andrews Opera co. 21-23.

WICHITA.—OPERA HOUSE (Henry W. Warden, manager): The Fast Mail 6, good business. Edwin Rostelle 16.

PARIS. PETERSON THEATRE (R. Peterson, manager): Edwin Rostelle 15.

TAYLOR. OPERA HOUSE (F. E. Carridine, manager): Dark.

SAN ANGELO.—OPERA HOUSE (George Bond, manager): 81 Perkins 18. Boston Concert co. 23.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): The Prisoner of Zenda 4-6; excellent business; good co. Vaughan Glaser, Ruth Aldridge, and Cecil Owen were popular. The Rounders 7-9; full houses; good performances. Thomas Q. Seabrooke, Will C. Mandeville, Jeannette Lowrie, Bertha Waltzinger, and Jake Bernard were prime favorites. A Stranger in a Strange Land 14-16.——NEW GRAND THEATRE (M. E. Mulvey, manager): Cummings Stock co. 4-9 in The Little Minister to good houses; performances the best the co. has given. Laura Nelson Hall as Lady Babbie was extremely good. Ralph Cumings as the Little Minister, and Robert Cumings as Tammas were both good.——ITEM: At the Mormon Tabernacle Sousa's Band gave grand concerts to large audiences 8. Arthur Pryor, trombone soloist, a Salt Lake boy, received an ovation.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): The Prisoner of Zenda 7; excellent performance; large house. A Stranger in a Strange Land 19. The Telephone Girl March 1. Eugene Blair 8.

OGDEN. GRAND OPERA HOUSE (Joseph Clark, manager): The Prisoner of Zenda 8; large house; strong co. The Rounders 11.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): A Wise Woman 9; crowded houses; co. good. Mrs. Le Moyne in The Greatest Thing in the World 12; S. R. O.; the leading event of our theatrical season. Jefferson De Angelis March 2. Bennett-Moulton co. 4-9. When We Were Twenty-One 11. A Day and a Night 16.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): New Century Minstrels (local) 8; good business. Way Down East 18.——MUSIC HALL (St. Johnsbury Concert and Lecture Course): Ernest Seton-Thompson (lecture) 15.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Robinson Opera co. in The Chimes of Normandy, Fra Diavolo, Pinafore, and The Bohemian Girl 11-13; co. good; fair audiences. A Spring Chicken 20.

RUTLAND. OPERA HOUSE (A. W. Higgins, manager): A Wise Woman to fair house 8. Mrs. Le Moyne in The Greatest Thing in the World 13; S. R. O.; pleased audience. Way Down East 14; good house.

BARRE. OPERA HOUSE (Morse and Lapoint, managers): Sarah Cowell Le Moyne delighted a large audience 11 in The Greatest Thing in the World. Albion Quartette 14. Way Down East 15, 16.

BRATTLEBORO. AUDITORIUM (Y. E. Fox, manager): A Wise Woman 7 was received with much enthusiasm by fair house.

BELLOWS FALLS. OPERA HOUSE: Way Down East 19.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Large and pleased audiences greeted Al. H. Wilson in The Watch on the Rhine 8, 9. Anna Held played to biggest house of season 13 in Papa's Wife. May Irwin 16.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Anna Held in Papa's Wife 11; S. R. O.; performance good. May Irwin 15. The Bostonians 18. Primrose and Dockstader's Minstrels March 2.

STAUNTON. OPERA HOUSE (Barkman and Shieltz, managers): Van Dyke and Eaton co. opened 11 for a week in A Persian Princess and Friends, to S. R. O.; excellent co. Barlow Brothers Minstrels 19.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): The Councillor's Wife 7; poor house and performance. The Watch on the Rhine 11; large house; performance good. Barlow Brothers Minstrels 15. Van Dyke and Eaton co. 18-23.

NEWPORT NEWS.—ACADEMY OF MUSIC (Leath and Booker, managers): The Councillor's Wife 4, small house. The Watch on the Rhine 5; fair house pleased. Side Tracked 6; fair house. A Young Wife 7 pleased fair house. Anna Held 12. Bostonians 19.

PETERSBURG. OPERA HOUSE (Goldsmith and Hirsh, managers): Side Tracked 2; fair co. and attendance. The Watch on the Rhine 4; large and pleased audience. Uncle Hez 16.

DANVILLE. ACADEMY OF MUSIC (Neal and Hoyt, managers): The Councillor's Wife 8; business and performance poor. Frieda Siemens 9; small business; performance good. Robin Hood 16.

ALEXANDRIA.—BILL'S OPERA HOUSE (W. S. Harper, manager): Joshua Simpkins 7; good audience; well-balanced co. The American Girl 13. Uncle Hez 15.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): The Watch on the Rhine 12; good performance; fair house. Anna Held 14. Powhatan (local) 18.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Barlow's Minstrels 13; pleasing performance; fair audience. Packard Opera co. 21. Van Dyke and Eaton co. 25-March 2.

PORTSMOUTH.—HAVERLY'S LYCEUM THEATRE (J. H. Haverly, manager): 8. Becker Von Grabill 14. Packard Opera co. 18.

WASHINGTON.

TACOMA.—THEATRE (L. A. Wing, resident manager): The Christian 2; S. R. O.; best entertainment of season. Julia Stuart as Glory Quayle was popular.——LYCEUM (Dean B. Worley, manager): The Eleventh Hour 8, 9; good attendance; excellent scenic effects.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): McPhee co. in Saved from the Sea 8, 9; fair co.; business small.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Eleventh Hour 5; fair business; good co.

WALLA WALLA. THEATRE (Charles F. Van De Water, manager): Dark.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): Clay Clement 8, 9, in The New Dominion and A Southern Gentleman pleased large audiences. The Christian 12; S. R. O.; enthusiastic reception. Elks' Minstrels 14, 15. Columbia Opera co. 18-23.——GRAND OPERA HOUSE (Charles A. Feinler, manager): A Hot Old Time 7-9; good business. Imperial Stock co. 11-16, playing The Lost Paradise, Northern Lights, In the Heart of the Storm, East Lynne, and The Victorian Cross; good business. Lost in the Desert 18-20. Kidnapped in New York 21-March 2.

CLARKSBURG. TRADER'S GRAND OPERA HOUSE (L. S. Horner, manager): A Black Sheep 7; good performance. S. R. O. W. V. U. Glee and Mandolin and Guitar Club 9; fair performance; small audience. A Hot Old Time 12; fair performance; good house. Clay Clement in The New Dominion 14; good performance; small audience. A Poor Relation 18.

PARKERSBURG. AUDITORIUM (W. E. Kemper, manager): West Virginia Glee Club 6; poor house; good attraction. Old Arkansaw 7; big house; good performance. A Black Sheep 9; large and appreciative audience. Where is Cobb 14 canceled. The Christian 16. Kidnapped in New York 20. Nashville Students 21. A Milk White Flag 22.

MORGANTOWN.—OPERA HOUSE (H. L. Swisher, manager): McCloy Stock co. 7 in Dr. Bill; big audience; performance good. Carroll Comedy co. in A Runaway Wife 8 and Saphe 9; good houses; performances fair. A Poor Relation 16. A Day and a Night 19.

WEST UNION. SMITH'S OPERA HOUSE (S. P. Smith, manager): Goodwin Winter co. 4-9 in The Great Metropolis, Under the City Lights, O'Moore's Courtship, and Josh Whitcomb; fair business. Virgin De Monte co. 15.

WESTON. CAMDEN OPERA HOUSE (George V. Einstein, manager): A Hot Old Time 13 was well received by packed house; receipts $985. Goodwin-Winter co. 18-23. Brown from Boston March 4.

HUNTINGTON.—OPERA HOUSE (J. M. Barrack, manager): Vivian De Monte co. in vaudeville 11-13. Fair business. McCloy Stock co. 16 canceled. Chattanooga 19.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, manager): Chattanooga 23. A Breezy Time March 2.

FAIRMONT.—OPERA HOUSE (M. R. Musgrove, manager): A Hot Old Time 11; S. R. O.; satisfactory performance.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): The Harefoot Club (local university), assisted by Laura Case, gave a finished and elaborate production of A Colonial Girl 8 to an $800 house. Walton H. Pyre deserves mention for his fine interpretation of Godfrey Rensen, as well as his successful management of the production. Miss Case made a hit, although Judith Danvers was not exactly suited to her capabilities. The Mollie Hedlin by Jennie Burt and the Lady Sarah Kettelties of Miss Scribner were played with good effect. Stetson's U. T. C. 9; b'g business. A Brass Monkey 12. Brown's in Town 14. A Colonial Girl (repeat) 16.

GREEN BAY.—THEATRE (J. E. Arthurs, manager): Murray Comedy co. 4-9 in A Soldier's Honor, The Fatal Card, The Fate of Sinners, A Bachelor's Ward, Just Before Dawn, The Golden Giant Mine, and The Troubles of a Jealous Woman (Because She Loved Him So?); good co.; good business. Brown's in Town 11; good co.; fair business. A Colonial Girl, by the Harefoot Club of Wisconsin University, 13. Frank E. Long co. 18-23.——TURNER'S OPERA HOUSE (J. H. Nevins, manager): Ida Benfy in readings from Dickens 7; full house.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): T. Carson Clarke co. 4-9 gave The Engineer, East Lynne, Sapho, Oliver Twist, A Man of the World to light business. A Brass Monkey 11; good house; fair performance. The Katzenjammer Kids 18, 19. The Red Cat 21. The Belle of New York 25.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Sherlock Holmes 5. Stetson's U. T. C. to a small house 8 in a blizzard. Grace Hayward co. opened for a week 11 in Friends to a big house. Maurice F. Raymond, magician, secured. The Red Cat 22.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Huber and H. E. Potter, managers): Marie Von Wegern in Tante Benmchen in Amerika 7 pleased good audience. Brown's in Town 12; excellent performance; good house. Hearts of Oak 15. The Wooing of Mrs. Van Cott 18.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): The Belle of New York 6; performance excellent; large business. Daniel Sully 16. Frederick Warde 25. Sousa's Band March 8 (matinee). Murray and Mack 8. The Christian 13.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, manager): The Belle of New York 7; large audience; performance excellent. Daniel Sully in The Parish Priest 11; good business; audience pleased. A Brass Monkey 16.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiker, manager): Marie von Wegern and a capable co. presented Tante Benmchen in Amerika to a good audience 4. Hearts of Oak 14. Brown's in Town 17. Fulgora's Stars 24.

MANITOWOC.—TURNER'S OPERA HOUSE (Ed Zander, manager): Marie Von Wegern in Tante Benmchen in Amerika 8; large and pleased audience. The Doctor's Warn Reception 22.——OPERA HOUSE (Stephen Krainik, manager): Dark.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): Murray Comedy co. 11-13. A Stranger in a Strange Land March 22. The Heart of Chicago 25.

OSHKOSH. GRAND OPERA HOUSE (J. E. Williams, manager): Wisconsin University Students in A Colonial Girl 11; good house and performance. Hearts of Oak 16.

PORTAGE. OPERA HOUSE (A. H. Carnegie, manager): Ariel Ladies' Concert co. 12; big house. A Brass Monkey 13. Bon Ton Stock co. 18-23 canceled.

SHEBOYGAN. OPERA HOUSE (W. H. Stoddard, manager): Marie Von Wegern co. in Tante Benmchen in Amerika 9; fair business; co. clever.

OSHKOSH.—OPERA HOUSE (Joe Rhode, manager): Tennessee's Partner 10; good house; performance good. The Katzenjammer Kids 17.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): Daniel Sully 12. Harry Corson Clarke 19. Frederic Warde 26.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. I. Bronson, manager): A Poor Relation March 4.

BARABOO. THE GRAND (F. E. Shults, manager): Browns in Town 15. Kelly and Woods 28.

LA CROSSE.—THEATRE (J. Strasilipka, manager): A Hole in the Ground 6 pleased good house.

WYOMING.

LARAMIE. MANAGER OPERA HOUSE (William Marquardt, manager): Noble's Dramatic co. 4-9 in Escaped from Sing Sing, The Gold King, Rubin Glue, our Strategist, East Lynne, and Lucky Ranch; co. good; business poor.——OPERA HOUSE (H. E. Rost, manager): Davis' U. T. C. 7; excellent co.; light business.

CHEYENNE.—OPERA HOUSE (Stahle and Bailey, managers): Jessey Stock co. opened a week of fair business 9. King Enstus pleased full house 11. The Latest Styles (local) 13. The Village Parson 15.——ITEM: Manager E. F. Stahle has left for a visit to Washington, D. C.

RAWLINS. OPERA HOUSE (Louis Schalk, manager): Ed I. Davis' U. T. C. 8; good house; performance fair. Joe Newman Concert co. 11.

CANADA.

ST. JOHN, N. B. OPERA HOUSE (A. O. Skinner, manager): Valentine Stock co. in A Social Highwayman and A Soldier of the Empire 4-9; business good; excellent performances. Co. will play Fredericton, N. B., 11-14, returning 15, and presenting A Celebrated Case, Benjamin Bunting and Willard Bowman, the new leading and heavy men, respectively, were well received. Nell Gwynne (local) 12-14.——MECHANICS' INSTITUTE (R. J. Wilkins, secretary): Edouard Woize in Richelieu, David Garrick, and Don Caesar De Bazan 8, 9, and the Merchant of Venice 11; business fair. Mr. Woize's Cardinal and Shylock were most artistic.——ITEMS: J. Harry Proctor, manager of Woize co., is ill with the mumps. Mabel Griffith, of the Valentine co., who has been seriously ill with peritonitis, is recovering.

HALIFAX, N. S. ACADEMY OF MUSIC (J. D. Medcalfe, manager): W. S. Harkins co. opened 7 in Madame Sans Gene to large audience and made a pronounced success. Mr. Harkins always brings splendid cos., and our people always accept his name as guarantee of something good. Jessie Bonstelle was remarkably clever in the title-role. Ernest Kling was superb as the Marshal. A. H. Stuart made a fine Napoleon, and every one of the co. was satisfactory. One of Our Girls 11 to good business; another success. Miss Bonstelle particularly winning new laurels.

ST. THOMAS, ONT. NEW GRAND OPERA HOUSE (Spencer and Storey, managers): Dainty Paree Burlesquers 9; good audience; specialties good, especially the Leon Sisters. Humpty Dumpty 12.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Sevengala, hypnotist, 11-16. Our Boys closed 16.

VANCOUVER, B. C. OPERA HOUSE (Robert Jamieson, manager): Colored Aristocracy 6; fair performance; poor house. The Christian 9. Way Down East 13.——THEATRE ROYAL (Lucas and Sharp, managers): Scottish concert 4; good house. Colored Aristocracy 11, 14.

OTTAWA, ONT. RUSSELL THEATRE (Dr. W. A. Browne, manager): Dark.——GRAND OPERA HOUSE (Joseph Frank, manager): Wills Brothers' co. 11-16 opened to a packed house, presenting Two Old Cronies. In Atlantic City 14-16. The City of New York 18-23.

GALT, ONT. SCOTT'S OPERA HOUSE (R. McMillan, manager): MacLachlan Scottish Concert co. 12; top-heavy house; performance excellent. Boston Ladies' Symphony Orchestra 20. Harold Jarvis 28.

CHATHAM, ONT. GRAND OPERA HOUSE (James T. Caires, manager): Humpty Dumpty 13. McEwen, hypnotist, 18-23. New York Musical Club March 1.

GUELPH, ONT. ROYAL OPERA HOUSE (A. J. Small, lessee; N. Manning, manager): McEwen, hypnotist, 11-16. Wills Brothers' co. 18, 19. Boston Ladies' Symphony Orchestra 21.

QUEBEC, QUE. TAPA HALL: Boston Ladies' Symphony Orchestra 11; splendid house. Y. M. C. A. HALL: Katherine Ridgway Concert co. 11; good house.

LONDON.—OPERA HOUSE (Alex. Harvey, manager): Concert (local) 11; fair attendance. Haverly's Minstrels 23. Humpty Dumpty 14 canceled.

OSHAWA.—OPERA HOUSE (J. W. Babcock, manager): Kramer Feb. 13. Sherlock Quartette 19. Leo the Royal Cadet 27.

BRANTFORD, ONT.—STRATFORD'S OPERA HOUSE (R. W. Tuttle, manager): Eclanthe (local) 14, 15. Rae and Fenburg co. 25-March 2.

BELLEVILLE, ONT.—CARMAN OPERA HOUSE (Fred Adams, mgr.): Wills Brothers 19.

(Received too late for classification.)

ALABAMA.

BIRMINGHAM.—JEFFERSON THEATRE (R. S. Douglas, manager): Modjeska Jan. 31 to good business in King John; performance excellent. The Highwayman pleased large audience 1. Why Smith Left Home won favor 2 from big houses. The Three Musketeers pleased a large audience 4. The Bostonians sang The Viceroy 5. My Daughter-in-Law had fair business 6. Marion Convere received numerous curtain calls; her work was charming. May Irwin in Madge Smith, Attorney, kept a big house in continual laughter 7. Leon Herrmann amused small audiences 8. Because She Loved Him So 9. Le Voyage en Suisse 12. The Man from Mexico 13. The Watch on the Rhine 15, 16. Creston Clarke 18. Walter Whiteside 19. Primrose and Dockstader's Minstrels 20. Anna Held 21. Quo Vadis 22, 23. The Counselor's Sote 28. Rogers Brothers in Wall Street 27, 28. Frank Daniels March 1.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): Leonora Jackson Concert co. 5; performance good; audience enthusiastic. Morrison's Faust 12.

CALIFORNIA.

SACRAMENTO.—CLUNIE OPERA HOUSE (Robert White, manager): Way Down East 2; S. R. O.; performance excellent. Gran Opera co. in El Capitan, The Isle of Champagne, Pinafore, Cavalleria Rusticana, The Chimes of Normandy, The Bohemian Girl, and The Little Tycoon 3-9; fair business; co. good.

DELAWARE.

WILMINGTON. GRAND OPERA HOUSE (Jesse K. Raylis, manager): A Texas Steer drew a large audience 12. The Gamekeeper 13; good business. Corse Payton Stock co. 18-23. A Runaway Girl 26. Vanity Fair 1. Alice Nielsen 2.

FLORIDA.

TAMPA.—TAMPA BAY CASINO (J. W. Conroy, manager): Leon Herrmann 15, 16. Side Tracked 20. The Councillor's Wife 21. Morrison's Faust 25. Baldwin-Melville co. 25-March 2. Gerton's Minstrels 4.

ST. AUGUSTINE. GENORAR'S OPERA HOUSE (E. Genorar, manager): Leon Herrmann 12; good house; performances enjoyed. A Trip to Coontown 13; large house; good performance. The Councillor's Wife 22.

GEORGIA.

ROME.—NEVIN'S OPERA HOUSE (James S. Nevin, manager): Because She Loved Him So 8.

FORT GAINES. COLEMAN'S HALL (Coleman Brothers, managers): John Thompson 6; small house.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Otis Skinner 6 in Prince Otto proved one of the best attractions of the season; business good. My Friend from India 10; good house; co. fair. Tim Murphy in A Bachelor's Romance 11 had a big house; audience pleased.——AUDITORIUM (W. E. Monger, manager): Sevengala, hypnotist, closed a week of satisfactory business 10.

URBANA.—BROADWAY THEATRE (Cossitt and Foley, managers): Mark E. Swan and a small co. in The Red Cat 9; small house; clever play. Under the Red Robe 11. Tim Murphy 14. Hungarian Orchestra 15. What Happened to Jones 16. Williams and Walker 21. A Romance of Elmdale Farm 23. Other People's Money 28. The Three Musketeers 28. Old Jed Prouty March 4.

GALESBURG.—AUDITORIUM (Punch Robertson, manager): Rice and Barton's Gaiety co. 5; good business; excellent attraction. The Girl from Maxim's 7. Tim Murphy in A Bachelor's Romance 9; fair house; good performance. A Ride for Life 11; fair house and performance. The Princess Chic 15. Under the Red Robe 18. Secret Service 23. High Rollers 25. Charles H. Hanford 27. Beach and Bowers' Minstrels March 2. A Young Wife 4. Other People's Money 6.

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LIBERTY HALL.—To Miss Lawrence praise is due for the work as Blanche Chilworth; some of the most delicate comedy of the play fell to her lot, and not once did she fail to meet all the demands made upon her. *Boston Transcript, Feb. 5, 1901.*

Beatrice Norman

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Flora Fairchild

DAVIS CLAIRE in W. A. Brady's SORROWS OF SATAN (Eastern).

THE PARISH PRIEST.—The cast last night was good. Miss Flora Fairchild made a most distinct success. She was sincere and womanly and her acting showed a good deal of distinction.—*Acton Davies, Evening Sun, N. Y., Aug. 31, 1900.*

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EVA TAYLOR

Leading Woman.

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OLIVER TWIST.—Eva Taylor's makeup as Nancy is good, her performance spirited and well sustained throughout. The stolen interview on London bridge, at midnight, is fraught with true feeling and the first scene in Sykes' garret made most effective by little touches of womanly weakness, tenderness and sorrow. But it is after Nancy has been choked and mauled to the point of death that the action reaches a climax of "realism," when she squirms, twists and crawls in her last agony.—*Milwaukee Evening Wisconsin.*

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LEADING MAN.

QUO VADIS.—John Waldron's portrayal of Marcus Vinicius showed this capable actor to better advantage than before this season. He is a striking picture of an impetuous Roman tribune and his majestic figure, together with his fine conception of the role, all blended together in a most pleasing manner.—*Town Talk, Feb. 2.*

NEW CENTURY STOCK, NEWARK, N. J.

Bertha Creighton

LEADING WOMAN—DERBY AND SHEELER STOCK CO. GIRARD AVE. THEATRE, PHILA., PA.

As "BABBIE" IN THE LITTLE MINISTER.—Miss Creighton was the bright particular star of The Little Minister which opened at the Girard Avenue Theatre last night for a week's run. Babbie dominated the entire play, and the character was brought out vividly by the artistic manner in which the role was enacted by Miss Creighton, who imparted to it a distinct flavor of originality and created a character delineation. It was a pleasure to witness Miss Creighton's performance. That the very large audience present thoroughly enjoyed it was manifest by the hearty applause which continuously greeted her efforts.—*The Item, Jan. 29.*

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LIBERTY HALL.—. . . . Before speaking of that, however, I must say something about Mr. Breese as Brigbshaw. This robust and handsome young man succeeds in sinking his individuality to a wonderful extent in the bow-legged villain, and those same bow legs and other physical deformities of the warped Brigbshaw seem quite wonderful when one remembers how Mr. Breese looked last week on the stage, or this week off. He is a decided acquisition to the company, and the first "heavy man" to any way make good the hole out of which . . . . *Evening Times, Boston Home Journal.*

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Phila. Record.

Miss Montrose did a specialty that is particularly worthy of mention, and she well deserved the plaudits of the audience, which were unstintedly given.

DAISY LOVERING, Milwaukee, Academy

Sentinel.—Daisy Lovering met with an ovation when she made her appearance at the Academy last night. . . . . her Oliver is capitally done.

News.—Miss Lovering, as Oliver, shows an ideal conception of the character.

Wisconsin.—As Little Oliver, Daisy Lovering is the embodiment of childish fear and innocence.

OLIVER TWIST.

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THE HOOP OF GOLD.

"Miss Maynard's part was much finer than is common among melodramas, there being indications that the playwright had made some attempts at character study. Miss Maynard was gracious and refined at all times, and more than once dramatic in the extreme.—*Toronto Mail and Empire.*

Miss Maynard appeared in the role of Ruth Bullion and added laurels to those she has already gained here.—*Toronto Evening News.*

MR. PAUL TAYLOR

JEHU SPARMLEY in DAIRY FARM.

Paul Taylor, as John Sparmley, was all that could be asked, his bashful country boy was especially good. Mr. Taylor is a young man and if he develops in the line in which he is now cast he has a brilliant future before him.—*Rochester Herald.*

Paul Taylor, as Jehu Sparmley, made a great hit, he "took" the minute he came on the stage and received more applause than any other member of the company.—*Rochester Democrat.*

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JIM THE PENMAN—Maude Odell was a charming Nina Kalston. She played the part of a devoted wife and mother with as much force and feeling as she had presented the detestable character of Carmen. These two characters seem to almost fill the gamut of the mimic art, and it is to the infinite credit of Miss Odell that she is as strong in the one as in the other. But while one can admire her Carmen, one is touched by her quieter and more womanly presentation of Nina Kalston. Miss Odell is an exceptionally clever actress and a charming woman, and few stock companies possess a more competent "leading lady."—*Times-Democrat, New Orleans, Feb. 4, 1901.*

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Miss Lawrence was an improvement upon Paula Edwardes, who enacted the same character at Daly's.—*Sporting Life.*

Miss Lawrence puts infinitely more spirit into the playing of Carmenita than Miss Cahill did.—*Chicago Record.*

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